

ANCIENT INDIAN HAIR STYLE OF WOMEN IN SANSKRIT LITERATURE

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SUMMARY.

Hair always played an important role in Indian Culture, Hair was the source for the expression of love, respect and dedication. Black glossy and luxuriant hair was considered as a symbol of exquisite beauty. The hair of Pārvatī was so beautiful that if 'camari' a type of animal famous for her hair, could feel shy she could have easily forgotten her pride of hair before Pārvatī's.

Long hair reaching upto the hips of a lady was considered beautiful in ancient period.²

Poets were so much enamoured with the charming beauty of the hair of their nāyikās that they usually called them as sukesī, cārukesī, dīrghakesī, muktakesī.

Kesa was regarded as the weapon of love of God kāñdeva³. Sometimes, Kesa helped man to captivate his beloved and to have a control over her at the time of dalliance⁴.

Some times the woman sublimated herself when her hair was in the clutches of her husband.⁵

The hair influenced an hypnotising effect on man. It developed excitement in love.⁶

1. Kumārasambhava 1.48.

2. Ritusamhāra 2.18.

3. Vikramāñkdevacarita .73.(canto II)

4. Āryasaptasati .70.

5. Ibid.326.

6. Jñānakīharana 16.31.

The hair of women displayed considerable variability. Types of hair were based mainly on the length, quality and shades.

Hair was also the indicator for the characteristics of Indian women. Various types of women were recognised with the help of their *kes'a*. Different qualities of hair suggested the story of fortunate as well as distressed women. Hair dressing has always played an important part in the personal adornment of women and has usually undergone frequent changes of design and arrangement. The reference of *Kesavesa* (iv.1.42) for a stylistic coiffure occurs in *Mahabhasya*.

India is a land of hair styles. Probably in no other country in the world has so much imagination thought and artistic genius been applied to the art of hairdressing. These are delineated in the sculptures and paintings. Sanskrit literature is full of descriptions of different types of hairdo.

Hairstyle is the method to captivate the fleeting youth and gives it a touch of eternity. It is the method to make something transitory into something permanent. The fashions of dressing the hair in ancient time were numerous and graceful. An examination of the painting at Ajanta will be an eye opener even to the most fashionable ladies of the present generation.

Several archaeological sculptures appear to have taken particular care to depict attractive hairstyles of Indian women. Some of the beautiful and fascinating

coiffures are described here.

STŪPA KESĀPĀSA.

The word *stūpa* occurs in the sense of 'tuft of hair'¹ in the *Vājasaneyī Samhitā* (11.2; XXV2) and in the *Setpatha Brāhmaṇa* (I.3,3,5;III5,3,4.)

Stūpa in the *Rgveda*¹ and in the later literature² denotes the 'topknot' of hair as designating the upper part of the head.

The shape of *stūpakesāpāsa* can be compared with the structural monument called *stupa*. It is the round shaped hair style on the top of the head. ~~as shown in~~

'Sategnīsūlakesāpāsa.'

The reference to *sategnīsūlakesāpāsa* occurs in the *Ramayana*³ Here the weapon *Sataghni* is compared with *Kesā*.

Sataghni is a kind of weapon- a rocket. Thus the hairstyle which is found in the shape of a rocket is regarded as *Sategnīsūlakesāpāsa*.

Vellita Kesapāsa.

The reference to the *vellitakesā* occurs in *Mahābhārata*.

1. *Rg.veda* VII 2, 1 cf.I 24,7.

2. *Taittrīya Samhitā* III 3,6,5.

- *Pancavimśa Brāhmaṇa* XIII 4,4.

3. *Ramayana* V 2,21.

In vellitakesapāsa the hair was arranged in a crooked frontal line and was tied in the form of a heavy bun at the right side of the head.¹

Pāñcācūda.

Pāñcācūda means having five crests or tufts of hair. In this style of coiffure, hair was tied into five buns upon the head. Rambha used to wear pāñcācūda as stated in Mahābhārata.²

Samunnadha Sīkhendaka.

This style of hairdressing was common in the North-Eastern part of the country as referred to in Nātyasāstra.³ In this style, the hair was tied in a prominent top-knot a bit conical in shape.

Kumbhi bandhaka

The reference of Kumbhibandhaka occurs in Nātyasāstra.⁴ According to Bharata this style was the characteristic of the women of South India. It was a peculiar style of coiffure. In this Kesa racanā the hair was arranged into an artistic bundle exactly in the shape of a Kumbha. It appears heavy in weight and big in size. Women used to add some padding or stuffing. False or borrowed hair was applied to prepare such style of coiffure.

1. Mahābhārata (virāta) 9.1 (Poona edi)

2. Mahābhārata (Anusasana parva 3.11 (Poona Edition)

3. Abhinavabharati vol. III page 120.

4. Ibid.

As far as the position of the bun is concerned, it could be done on any part of the head-either on the top, on the back, or on sides.

Avertalelatika.

Avertalelatika seems to be similar to Salaka kuntala but as Bharata has counted it separately,¹ it must have separate characteristics.

In Mathura and in other places there are archaeological figures having curved hair at the position of lalatika. lalatika was an ornament of forehead at that time. When front locks were kept in a circular fashion around the position of lalatika they were called as avertalelatika.

Amsuka Kesapāna-

Amsuka means a piece of cloth. In amsuka style of coiffure, the application of cloth was essential. This type of hairstyle was prevalent among the girls of Abhira. They used to apply black piece of cloth in their hairstyle as referred to in Nātyasāstra.²

The reference to Amsukakesepāna occurs in Sanskrit literature.³

1. Abhinevabharati-vol III (page 120)

2. Nātyasāstra . 21.69.

3. Cantrapāncasika .22.

Kabari.

Pāṇini refers to a special style of female coiffure (Kesa-veśa) known as Kabara.¹ According to V.S.Agrawala this word has originated perhaps from the variegated appearance of the braid of hair interwoven with a garland of flowers.² Amarkośa also defines kabari as a special style of hair (Kabari Kesa-veśa) In Bhakti Rasāmrta Sindhu Kabari has been described as a hairstyle along with flowers.³

In Sanskrit literature also, Kabari is stated as a particular style of hair in which floral garlands were applied.⁴ Kabari when tied looked heavy.⁵

Sometimes, poets describe the loose kabari style of Kesaracana known as sithilekabari.⁶

1. Padamanjari 4.1.42.

2. India as known to Pāṇini page 130.

3. Bhakti Rasāmrtaśindhu. (Ourgāmāṅgāmī Tīkā) page 198.

4. Śringarabhusara page 17.

5. Jīvanandana 47.

6. Śringāresunderabhāna page 48.

Mayurakesapāsa.

Kālidāsa was very much interested in Mayurakesapāsa. It was a symbol of beauty in those days. He always describes beautiful women having peacock's style of hair. Vakṣa describes yaksinī having peacock's style of hair, when he wants to see the hair of Yaksinī he tries to look at the peacock's feathers.¹

Kālidāsa also depicts this style of hair after amorous play. Daśaratha refrains himself from the shooting of peacocks because he remembers the peacock's style of hair of his wife as soon as he observes the starry tail of the peacock.²

It appears from Kālidāsa that this style of hair was prevalent in both the ways artistically bound as well as loose hair. The first style maybe identified with the hair of yaksinī while the other type may be identified with the loose hair after sexual intercourse having variegated flowers in it.

Mayurakesapāsa.

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1. Megha (Uttara) 46.

2. Raghuvansha 9.67.

Dhammilla.

Dhammilla was one of the most significant style of hair dressing found in Sanskrit literature.

Amarakosa defines dhammilla as a heirdressing. Śankara the commentator of Harsacarita holds the sameview for dhammilla.² Kālidāsa has not used this word in his Kāvyaś. The word dhammilla is not referred to in Nātyasāstra also. The origin of this word is not clear. According to V.S.Agrawala it was a desi word or it might it's origin in some language of south. The Origin of the word dhammilla is 'dramida' which was the ancient name of TamilNādu. But phonetically it is rather difficult to connect 'dhammilla' and 'dramida' together.³ It was used in sanskrit literature mostly by the Sanskrit poets of south. Later on other poets started introducing this word in their works and thus it became one of the most popular form of heirdressing as is clear from some archaeological evidence.

According to V.S.Agrawal this type of heirdressing was at first introduced in Northern India in the age of Gupta.⁴

Rūpa Gosvāmī presents the correct position of dhammilla hairstyle. According to him dhammilla was tied on the nape. ' Jūtoghātoperi dhammilla.'⁵

1. Amarakosa 2.97.

2. Commentary on Harsacarita by Śankara page 133.

3. Harsacarita Śānskrtic adhyayana page 97.

4. Harsacarita Śānskrtic adhyayana page 97

5. Bhaktiresamrtasindhu page 198.

Various aspects of dharmilla have been taken by different poets in Sanskrit literature.

Dharmilla decorated with pearls and floral ornaments
are found in Sanskrit literature . ^{gx 1}

Several flowers as Campaka, ^{# 2} mallisara, ^{# 3} halaka
(redlotus) ^{# 4} and bloomed mallike ^{# 5} were used in dharmilla.

Women sometimes decorated their dharmilla with
tamāla pallava also ^{ix.6}

Iaudhi Kesañcasa.

The coiffure known as 'Iaudhikesañcasa' is referred to in
Śringārañjari ^{xx 7}

Iaudhi is a quiver in which arrows are kept.
The hairstyle which denotes the shape of an Iaudhi is
regarded as 'Iaudhi Kesañcasa', various kinds of flowers
are applied to this coiffure.

1. Rasasadana-bhāṣa page 7. Kuttanimatekavya .901.
2. Vikramāñkadevacarita 10.56.
3. Jīvanandana 1,12.
4. Śringārabhūṣana page 5.
5. Vikramāñkadevacarita 10.56.
6. Barsecarita (Bombay Edition) page 133.
7. Śringārañjari page 14.

Kailasamekhalā Kēśapāśa...

It is an unique style of coiffure. The reference occurs in Śringāraṇājari Kathā.¹ In this Kēśapāśa the hair is arranged on the top of the head with an elongated fashion so as to appear as the peak of the mountain having slopes.

Kokila Kēśapāśa.

This was a special style of hair. Women used to wear turban like silken piece of cloth and they put their tuft of hair out of that silken turban.

A scene of Asokadohada is carved on an ivory plaque found at Begrām or ancient kapisa. The headdress in all these figures is peculiar showing a spirally rolled scarf on the top of which hangs a braid of hair tied in a loop. It was this special hairstyle suggested by Asvaghosā as Śuklāṁśuka ḍṭalikā kesa² Vasudeva Śāraṇa Agrawāla named it as Kokila Kēśapāśa because of the upper black tuft of hair on the pile of white silk resembling the black bird seated on a tree of white flowers.³

1 Śringāraṇājari Kathā page 13.

2. Daunderananda -7.7.

3. Indian art page 226.
C.F. Śringāraḥāta page 4.

Another variety of "Suklāṁsūkā ṛttālikā kesa" has been mentioned in Pārijātaharana. Here the hair was tied with a white piece of cloth only on the one part of the head (Laghubhāgvata) ¹

Cūḍāpāśā.

The modern word Jūḍā is originally derived from the word cūḍā.

In Bhaktiresāṁrtasindhu the definition of cūḍā is stated as the hair which is fastened on the top of the head. ²

According to V.G.Agrawala, in cūḍāpāśā, the hair was parted in the centre and gathered back to form the cūḍāpāśā. ³

Thus it is clear that cūḍāpāśā was that type of kesa or cane in which hair was combed back and gathered in the form of a bun on the upper back side of the head.

This type of bun was prepared in any shape or of any size. Application of flowers in cūḍāpāśā is referred to in Sanskrit literature. ⁴

1. Pārijātaharana 8.4.

2. Bhaktiresāṁrtasindhu 198.

3. Kalā āura saṁskṛti page 199.

4. Megha (Uttara) 2.

Cakore Kesapāśa.

The reference to cakorekesapāśa occurs in Pāñcatāditaka ¹. Dr. V. S. Agrawala and Dr. Motichandra have left the word unexplained. We have not found any other reference to this word in Sanskrit literature nor we come across to this word in any sanskrit dictionary.

However it is not difficult to imagine the shape of cakorakesapāśa.

There is some controversy about the correct identification of the bird Cakore. Suresha Singh and other authorities have identified the bird with a kind of duck. But this identification does not seem correct. Kālidāsa always compares the breast of young ladies with the bird Cakore. ² Hence, Cakore Kesapāśa can be interpreted in the following manner -

The coiffure which was tied in a round shape having a beak like formation in the , centre was called as 'Cakorekesapāśa.'

Veni.

It seems that the word Veni, at first was connected with cut. In ancient time and even in some part of our country

1. Sringārahāta page 239.

2. Raghuvansha 16.63.

at present also, the shape of cut prepared with straw had a tail at the end. The tail was called as Veni or venika. In the Mahābhāṣya the word Venika has been mentioned.¹ The form as well as appearance of the venika was similar to the veni of a woman. The method of preparing venika was similar to that of veni. Probably the word veni was borrowed from the culture of the folk.

The word Veni is found in two forms Veni as well as Venī. The etymological derivation of the word veni is not certain.

According to Śabdakalpadruma² the word veni is derived from the root Vi- ni (sūnādic 4.48)

Prisodarādītvat natwam Veni-nis, whatever may be the derivation, the word veni is used for a particular type of Kessaracane. It is mainly used for weaving, braiding of hair. Hair twisted and intertwined into a single braid and allowed to fall on the back³

Form

Jivagośvāmi takes veni as the long braided locks on the back side⁴.

1. Mahābhāṣya 3.2,102 (Kielhorn edition)

2. Śabdakalpadruma (Ivth part) page 494.

3. Monierwilliem page 1014.

4. Bhāskrācāraśānti sindhu commented by Jivagośvāmi page 199.

A number of different words have been used for veni.

The word kaparda occurs in vedic literature. Kaparda means braid of hair. This word refers to the vedic custom of wearing the hair in braids or plaits. The word kaparda occurs in the Rgveda 10,114,3.

Venika means shortveni. Generally the suffix $\acute{k}\text{a}$ denotes short form. The reference to venika occurs in Sanskrit literature.¹

Praveni is a beautiful veni says Sabdakalpadruma². In Raghuvaṁśa the river yamuna is compared with Praveni³.

According to Abhinevagupta there is slight difference between Veni and praveni. This difference is not in the nature but in the form.⁴

There are different forms of veni found in sanskrit literature as ekaveni, dviveni, triveni catus kaparda Satveni and bahuvani.

1. Nalacarita 1.34 Sringaratilaka page 22.

2. Sabdakalpadruma page 296.

3. Raghuvaṁśa 15.30

4. Abhinevabhartī vol. IV page 291.

There are varieties of venis such as Broad as well as as long veni ¹ thin and delicate veni ² smooth veni ³ Rough and hard veni ⁴

Different places of veni falling on the body of the nayika have been mentioned by the poets of Sanskrit literature. Poets also coined several upamānas to enhance the beauty of their nayikasveni.

They compared veni with black ⁵ Snake, sometimes with the horn of buffalo ⁶ with dhūmesikha ⁷ with cupids whips ⁸ with the string of the bow of the God Kāma ⁹ and also with the creeper of Kāma ¹⁰

Veni had a dominating significance in social life. Veni indicated the social status of the women whether she was married, unmarried separated, widow or otherwise. Happy women used to take care of their hair, they oiled and combed them and knit the mass of their hair hair into several braids technically called venis. Further they used to adorn venis.

1. Rāmāyaṇa V 14.9 Adipurana 30.83.
2. Adipurana 26.31 Megha(Pūrva) 31.
3. Megha (Pūrva) 18.
4. Jānakiharanam 19.56 Megha (Uttara) 30 .
5. Rāmāyaṇa V 14.9 V. 15.25 Jānakiharanam 4.54.
6. Sringarāhāta (Padataditaka) page 20.
7. Venisauhara 1.19.
8. Karpūramahājani 2.39 .
9. Sringāratilekhabhāṇa 227.
10. Padyaveni page 77.

with ornaments and flowers.

Separated ladies neither oiled their hair nor combed it. They did not do their veni in order to make it fresh which consequently grew rough and dry¹. Ekveni was the permanent symbol of separated womanhood. It was a mark of anguish for a woman during separation from her husband. Bharata suggested ekveni as the hairdress of women in their separation². It was rather a tradition in ancient days that husbands or lovers while returning from abroad used to open the rough and uncinted veni of their beloveds. Kālidāsa has referred to this fact in almost all his works³.

Aleka.

One of the most significant part of hairdressing was alakaracana. Aleka itself was a symbol of beauty in Indian aesthetics. Aleka has fascinated almost all the poets of sanskrit literature. Vālmīki, Vyāsa, Kālidāsa, Banabhatta, Sriharsha have taken deep emotional pleasure in describing the alekās of their heroines.

1. Megha (Uttara) 30.

2. Abhinavabharati (Vol III) page 121.

3. Raghuvamśa 14.12.

Ibid. 10.47.

Alaka adds to the beauty of the face *slatibhūsayati mukham*¹
Poets usually preferred to nayikās front locks to enhance
the charm and grace of personality as is evident from the
some examples derived from Sanskrit literature².

There is some obscurity in the meaning of the word alaka.
According to some authority alaka is a curled lock. The hair
of the head if curled is called alaka. On the other hand ,
according to some other scholars alaka denotes the front
hair only.

The synonyms of alaka have been given as *Kuncita Kesa*,
Vakrakes'a cūrnakuntala, *cūrnālaka*, *erālakesa*, *Kutilekesa*,
alakakuntala, *vikuncitāgrakesa*, and *varvarika*.

Most of the dictionaries have given the etymology of alaka
as *al* (to decorate) *kun*.

Vācaspatyam refers to *Amarkosa* where alaka is defined
as *alakācūrnakuntalāḥ*. Here cūrnakuntala and alaka are
synonymous. Alaka is considered that portion of hair where

1. Vācaspatyam (vol I) page 387.

2. Rāmāyaṇa III 63.9

Raghuvansā 8.55.

Megha (Purva) 8.

Kumārasambhava 7 .16.

Sringāraṇājari 1.26.

Karpurāraṇājari 1.26.

Uttarāraṇāmacarita 6.37.

powder prepared by camphor etc. are applied.¹

On the whole, the correct etymological derivation of the word alaka was hidden to sanskrit scholars as it was natural that they tried to derive each word on the basis of root, which as it is well known, is often far fetched. This is true in the case of alaka also. It appears that the word alaka has got some connection with the word al (ad) which has the meaning of the string of the scorpion. Scorpion's string is curved by nature, it resembles with the naturally curled lock, specially front locks of women. On account of this similarity people began to call curled lock as alaka. The suffix ka only distinguishes the curled hair from the curved string of the scorpion.

Mallinētha refers to alaka as 'Svabhāvākārānyālakāni tesām'. It was not necessary that every woman must have been bestowed with curled hair by nature, hence, the women who was devoid of natural curled locks practised artifical means to show her hair in curled shape. Straight hair was less appreciated in ancient time, therefore, several kinds of aids were in vogue for the alakaracchī such as alakacūna² Saffron, ³ painting brush and colours ⁴ etc.

1. *Sabdekalpa druma* page 113.

2. *Raghuvanśa* 4.54.

3. *Ibid* 16.66.

4. *Jānakīharanam* 1.33.

Alakaracanā in several forms were in vogue in ancient days. Some types of alakākēcānā as a lakapallava¹, alakavallari² alakamātikā³ were popular at that time.

Numerous references to the types of alaka have been found in Sanskrit literature such as frizzled locks⁴ Sāmyatāleka⁵, wet locks⁶, dishevelled locks, moving locks⁷, decorated locks,⁸ and rough locks⁹. Poets of Sanskrit literature have compared alakas of their nāyikas with black bee¹⁰ cloud¹¹ tamāla¹² tree, and newly born black serpents¹³.

1. Vīkramāñkōvacanā 1.59.
2. Jānakīharana 9.23.
3. Śringāratileka 1.60
4. Raghuvansā 8.53.
5. Śrīgārahāta (Pādatādītaka) page 185.
6. Ānyāspta.
9. Sati 514.
7. Amarukasotaka 93.
8. Cītaśovinda 12.7.
9. Śisupālavadha 10.78.
10. Kumāresambhava 7.16.
11. Parijātaharana 1.2.
12. Kādambarī page 545.
13. Ādipurāna 37.48.

hairstressing and its aids.

The dressing of hair played an important role in one's personal adornment. Women had dominating interest in their hairdressing 'Kesavesa'¹ The 'lalita madhuramandana vidihi' was very much popular in ancient time. It was a passionate desire among women to cultivate the beauty of their hair with the help of various types of hair dressing.

There were several aids of hair dressing. Such as minor, comb, brush fingers, oil, Sindura, tapes, ribbons and hairpins. Apart from this, false hair and wigs were also popular in ancient days. The reference to kūtakesa occurs in *samāgṛītrikā*²

Women used to apply varieties of perfumes in their hair. *Kafagru*, ^amyrrh, and *kesacūrṇa*, were popular at that time.

The system of dyeing white hair was also in vogue in ancient days ³

1. India as known to *Pāṇini* page 129.

2. *Samāgṛītrikā* 2.67.

3. *Sṛṅgarākāsh* page 64.

Hair ornaments and floral decoration. -

Indian women have always had a fascination for abhūcana since the early ages. The excavations at Mohenjodaro and Harappa have revealed that women at that period were fond of using various types of head ornaments such as leaf like ornament, fanlike ornament,¹ patra metal coves and others. Several hairpins and hair pinheads have been found at Mohenjodaro as well as from other related sites²

Opas's was an head ornament in vedic period³. The reference to Kumba and Kurīra as a head ornament occurs in vedic literature⁴

Cūdāmani- Cūdāmani 'Sirovratnam' says Amarkosa. This Ornament is mentioned in Rāmayana⁵ Natyācāstra⁶ and in other classical literature⁷ cūdāmani was regarded as most precious jewel to be worn in the middle of the head.

Lalātikā-

This was a round ornament used by ladies upon their forehead in front of their simanta. The reference to lalātikā occurs in Pāṇini (9.3.65)

1. Studies in the Development of ornament and jewellery in Protohistoric India page 14,20.

2. Indian Art. page 31.

3. Rgveda 9.71.1. Atharvaveda 9.3.8.

4. Atharvaveda 6.138.3 Vedic index page 164.

5. Rāmayana V.66.7.

6. Abhinavabharati vol. III page 112.

7. Ananga-Rāghava 7.12. (Kālidāsagranthāvalī)

Sikhāvāla.

It occurs in Nātyāśāstra ¹. Etymologically it appears that this ornament was in the form of a serpent as is clear from archaeological evidence.

Makarikā.

It was a head ornament to be used in the middle of the head next to cūḍāmani ². This makarikā ³ ornament was made of golden faces of two crocodiles bulging out towards both the ends ⁴. 'Petrabhanga makarikā' was another variety of makarikā ornament ⁵.

Muktajāla.

It was a pearl net to be worn on the head ⁶. The reference of muktajāla occurs in Meghadūta ⁷ and Raghuvansā ⁸.

Sīrṣajolaka.

The reference to Sīrṣajolaka as a head ornaments occurs in Nātyāśāstra ⁹. The better reading seems to be Sīrṣajolaka as referred to in the foot note of Baroda, Samskarana, as referred to in the footnote of Baroda.

1. Nātyāśāstra 21.22.

2. Ibid (Abhinavabhrāti) Vol. III page 112.

3. Harasacarita ek sanskrītic adhyayana page 14,24.

4. Ibid page 14.

5. Abhinavabhrāti volume III page 112

6. Megha (Pūrva) 67

7. Raghuvansā 9.44.

8. Nātyāśāstra (Abhinavabhrāti) Volume III page 113.

Samakarana. Muktājāla was made with pearls only whereas Sirsaj
ālaka could be simply a hair net.

Sikhipatra- Abhinavagupta regards sikhi patra
an ornament of the ear¹, but Rai Govind chandra accepts
sikhi patra as the head ~~as~~ ornament² Sikhipatra ornament
was made in the shape of the peacock's feather or actual
peacock feather also might be used to adorn the head.

Besides this, there were other types of head ornaments
known as Bālepāsa³, Bravālesīra⁴ Hātekapettika⁵
Catulātilaka — mani⁶ sīrisamalika⁷ and others.

There were several ornaments to adorn venis of
the women in ancient India such as Sikkhāpāsa-Venika⁸
Svarnaketakapatrāñikas⁹ hemopataka¹⁰ hemagucha¹¹ evacūlskha¹²

1. Nātyasāstra (Abhinavabharati) Vol III page 113.

2. EBB. Studies in the Development of ornament & Jewellery in
protohistoric India page 14.

3. Harsacarita ekāsānskrītikādhyayana page 158.

4. Jānakīherana 1.8.

5. Naishadha 15.32.

6. Harsacarita ekāsānskrītikādhyayana page 24.

7. Angvijjā page 71. 8. Nātyasāstra 21.68.

9. Rajatamangini u, 928.

10. Ibid 7.929.

11. Sringārahāt^a page 237.

12. Angvijjā. page 72.

Mukuta and tiara were also prevalent in ancient days. Usually ladies of high rank wore mukuta.

Floral ornaments had got their own significance in ancient India. Women were very much fond of decorating their hair as well as hairstyles with various kinds of floral ornaments such as floral garlands ¹ Srāja ² Sēkhara ³ Uttensika ⁴ a vatahisa ⁵ and several types of ēpida as kurantakāpida ⁶ utpetapida ⁷ Sītakusuma-pida ⁸ and other floral ēpids ⁹.

Hairstyle in some other ancient countries.

The interchange of decorative forms of hair-style between India and her neighbours has been as active as the same process in other parts of the world, and whatever forms of hairstyle and hair-decoration India has adopted, evolved or developed she has endowed with something of her own essence before passing it on.

1. Kūmārśambhava 7.14.

2. Atharvaveda 1.14,1.

3. Kuttanīmata 901.

4. Bhārtiyā Kālā page 271.

5. Kirātārjunīya 8.16.

6. Sīngārahāta page 168.

7. Kirātārjunīya 16.15.

8. Maletī mādhava p. 268.

9. Sīngārahāta p.18.

The Greeks of the oldest times regarded long hair in man as well as in woman as an ornament. One of the commonest modes of wearing the hair was to draw it back over the head and ears and let it simply hangdown, or fasten it in a knot with a band and a needle.

The Roman matrons, in ancient times, tiedup their hair with a fillet (vitte) in a tower shapped top knot (tutulus) but unmarried women wore their hair in as simple a style as possible. Brides wore their hair in a peculiar fashion, arranged in six braide and wrapped in a red handkerchief. To attract attention to by an unusual coiffure was thought to be in bad taste.

The headdress of china consisted in an arrangement of curla, which were interspersed with small tufts of flowers or gold and silver ornaments. Young ladies also wore a kind of bonnet, covered with stuff or silk, and adorned with pearls, diamonds, and other costly decorations.

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P R E F A C E. *

Sanskrit literature is very rich in description of beauty of nature and women. Almost all great poets have described each and every part of women and in this way have tried to delineate Sringāra rasa in their Kāvyās. In fact, the description of 'nakhasikha' was one of the main aspects of Kāvya literature.

In the present work, only the hairdressing has been selected for discussion. Moreover, it has been limited into the period of ancient India. Occasionally, the description of other periods are touched here and there to make the particular aspect of hairstyle more clear. A number of writers have written on Indian Cosmetics writers such as Dr. A.S. Altekar, Dr. Vasudeva Sarana Agarwāle, Dr. Bhagwat Saran Upādhyaya, Dr. Motichandra, Dr. G.S. Ghurye and others have touched ancient hairstyle here and there in their esteemed works. But there is not a single book which deals with the subject in entirety. The present work is an humble attempt in this direction.

At first, the general characteristics of hair from the point of Sanskrit poets ^{are} analysed and discussed. The different hairstyles found in Sanskrit literature are fully discussed. Some types of hairstyles such as Kumbhibandhaka pañcacūda, cokorekesapāśa etc. have been illustrated for the first time.

Varieties of venis are also described and their effect on human figure is indicated. The different aspects of aksa is

also fully discussed. The correct meaning of the word *alaka* is for the first time pointed out in this thesis. Flowers and ornaments used in hair by women in ancient India have been clearly mentioned, and their importance has been underlined. A number of hair ornaments such as 'Sikhāvyāla' and 'Sirsaanjālaka' etc. have been brought into clear perspective for the first time. A comparison of hairstyle of women in ancient India with that of ancient Greece, Rome, and some of the eastern countries has been made. The effect of ancient hairstyle on mediaveal age is displayed. Archaeological evidences have been borrowed to make this thesis more explicit. In fact, the meaning of several words became clear to me when I searched archaeological evidences. For instance, the meaning of *Sikhāvyāla* which was not clear in any dictionary of Sanskrit became clear as soon as I saw the picture of Ajanta (fig-50). This was the case with so many types of hairstyle.

In writing this, I have naturally borrowed much from the books consulted. I gratefully acknowledge the debt.

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It is difficult to express in words how much I owe to Prof. Ram Suresh Tripathi who first asked me to work on this subject and then helped me throughout by his valuable advice, suggestions and kind guidance.

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##*#*#*#*

Aditi Bhattacharya .

Aditi Bhattacharya.

3

CHAPTER - I

Hair and it's characteristics.

Traditionally hair has been a matter of pride for Indian woman. A variety of methods have been employed by women to maintain their beautiful hair. In vedic period, people had a keen desire to know the growth of black hair as referred to in the Atharvaveda.¹

Hair always played an important role in Indian culture. Hair was the source for the expression of love, respect, and dedication. Black glossy and luxuriant hair was considered as a symbol of exquisite beauty. The hair of Pārvati was so beautiful that if 'camari' a type of animal famous for her hair, could feel shy she could have easily forgotten her pride of hair before parvatis.²

Kālidāsa and other poets found similarity between the beautiful hair of women and the shining feathers of peacocks as referred to in Sanskrit literature.³

As masculine power depends upon physical strength feminine power depends in women's beautiful hair. Women used to take special care of their hair in ancient days.

1. Atharvaveda . 6.137.

2. Kumārasambhava 1.48.

3. पशुराष्ट्री मिवर्णिष्वनुष्विशिल्लभार विस्फुरच्चन्द्रकान्ताम् ।

Kādambarī page 546.

c.f. Meghdūta (Uttara) 46.

They were well aware of it's importance. They decorated their hair with lovely flowers to enhance their grace in appearance. Application of flowers was an usual practice^qthat time. At the time of grief women used to stop this practice. Bâha describes the painful sensation of the king because of his queen's negligence in floral decoration of her hair.¹

Heavy mass of black hair was appreciated in
ancient days.² To denote the thick band of hair poets—
applied different words in Sanskrit literature as Kuntala-
kāṣṭha,³ Cikurakadamba⁴ Kesaṇvnda⁵, Kesaḥasta⁶ Kesaṇvalī⁷
Cikurabhāra⁸.

Kādambarī page 122

॥ श्रीहिंटैदमतिशुल्तिमिरपट्ठान्यकारःः कृष्णरहितः ॥

1

Kuttanimata 187.

स्तनवप्तुनिरुपारैधता वीषेश सहवराने च । कुलैवतार्द्दनविधौ विलोमाभ्यपाने च
३. *Ceurapanaasika* ७०

4. Rasagandanabhāna 183.

5. Grīgāres underabhāṣa page 30.

6. Krchakatika 1.29.

7. Harisubhāgya kāvya 2.17.

8. *Rasasadaabhanā* 192.

Long hair reaching upto the hips of a lady was considered beautiful in ancient period.¹ Sanskrit poets were also fond of describing loose and spreaded hair of their heroines. Fig- (1) shows a woman kneeling upon her legs and having loose and scattered hair on her back.

In Sisupālavedha and in other Kāvyās the opened mass of black hair of the women has been compared with the darkness of the night.² Besides this, in Sanskrit Literature, one finds so many instances for the reopening of the tied hair. The Sudden and unravelling of knotted hair due to amorous sports have been described in several ways. In Rāmāyaṇa it is described as Samāgalitakesānta.³ In Jānakīharanakāvya the poet depicts how amorous sports make the hair of Sita scattered and untied. Here it is described as midhuvanena Viślatham kesapāsam⁴

1. Ritusamhāra 2.18.

2. तिमिरविवदधानाः स्त्रं द्विनः शुपाता

Sisupālavedha 11.20.

C. f. Samag Mātrikā 3.

3. Rāmāyaṇa V.18.16.

4. Jānakīharana 8.22.

The Poet Kālidāsa presents so many examples of unknotted hair after dalliance such as rativigelitabandhakes' apāśe priyāyah,¹ Klistakesām² and lulitēkulakesāpāśa³

Poets have also found the beautiful description of hair rendered loose and scattered after dalliance in nature.⁴

The dishevelled hair of women of Coladessa engaged in dalliance (rativyākulaih Kēsapāśaih) has been compared with black clouds in Vikramāñkadevacarita.⁵ Other poets have also mentioned the scattered hair of women after their amorous sports as Viślesakesāpāśam,⁶ lulitakesā⁶⁷ and Vilulitakesā⁸. In Kuttanimata the looseness of the tied hair is described as paryākulakesā.⁹

Besides this, other grounds for Sithilakesāpāśa are also found in Sanskrit literature. Kālidāsa depicts several

1. Raghuvanśa 9.67.

2. Kumārśambhava 8.83.

3. Rāusāñhāra 5.15.

4. वन्दारबुद्धवप्तुं कुरुपक्षवारमन्तरी लौलः ।

वलिनिकः लैलित्यवनलामी लेषपात्रवल्लस्ति ॥

Jīvānandana 4.31.

5. Vikramāñkadevacarita (Canto II) 13.89.

6. Kuttanimata 693.

7. Ibid. 597.

8. Jāñkīherapa 8.99.

9. Kuttanimata 689

other instances for the reopening of his heroine's hairstyle.

Sometime, the opening of loosely tied hair of Śakuntalā is described as paryākulamūrdhajēh.¹

The hair of a nāyika opens because of the hurried intension in meeting one's lover.² The blowing mind is responsible for the disturbance of the alakas as is mentioned in Meghadūta.³

Hair being scattered after bath is mentioned as 'udvandhakesāva'.⁴ Other poets like Bhārvi describes the 'vidhūtakesa'⁵ caused by waves at the time of bathing in the river.

In Rasasadanabhāṇa⁶ the cluster of hair is loosened 'keśesuvibhāzastata' due to the sports of plucking flowers 'puspecaiyasramat'.

1. Kuttanimata—689

2. Abhijñānasākuntalā 1.28.

3. वालोकमार्गस्त्राद्रवन्त्या काचिद्देष्टनवान्तपात्यः ।
वर्तुं न संपादित एवतावत्तरैणकदौर्पितकैतपातः ॥

Raghuvanśa 9.6.

4. पदनपद्मीमुद्दृशीताठकान्ता:

Meghāpurva) 8

5. Raghuvanśa 16.67.

56. Kirātarjunya 8.33.

6. Rasasadanabhāṇa 181

In other places of Sanskrit literature, the opening of hairstyle is mentioned in various manners as *ākulakesapāśa*,¹ *Viślathakesayāśa*,² *Bandhonnuktakesī*,³ *Viśrastakabari-bandha*⁴ and *'Srestakesa'*,⁵

After the death of Kamadeva his wife Rati unknotting her hair expressed her extreme grief, kālidāsa describes her loose and dishevelled hair as *vikārnāmūrdhaja*.⁶

^{The} In **Mahābhārata** the word **Sukesi** is used for an **apsara**. Some other complements used by poets are as follows:—

Carukesi- It also indicates the beautiful hair of the person 7.

Öffentliche, öffentliche und öffentliche Wirtschaft und Wirtschaft

ХХХ Закони відомих науковців

2. Ratnāvalī 1.16.

2. *Lilavati* page 18.

3. Sringeresunderabhāna page 17.

4. *Ādipurāna* 28.35.

5. *Ibid.* 26.104.

6. Kumarsambhavam 4.4

7. Mahābhārata vi rātparva 10.

Dirghakesi - One who had long hair was called as dirghakesi
The reference occurs in Ramayana.¹

Muktakesi - Poet also searched the beauty in loose hair
of the lady as mentioned in Mahabharata.²

Surabhilacikura - This compliment also indicates
beautiful haired woman.³

Galitasalilakarne Kesi - Poets were fond of describing
the dry and glazy hair of their Nayikas. Hair when
devoid of moisture was appreciated. The reference of galita
salilakarne kesi occurs in Aryasaptasati⁴.

Kesa was regarded as the weapon of love of God
Kamedeva⁵. In Kuttanimatah the lady sets her hair
frequently before her lover only to evoke the feelings of
passion in him⁶.

1. Ramayana Uttarakanda 24.7.

2. Mahabharata Sabhaparva 71.18

3. Rasasdenabhan 159.

4. Aryasaptasati 172.

5. कर्णनिधनात्मुपाकरस्य पुष्पादुषः इति णनिष्ठांह भारः ।
वामुरां सम्प्रितपरिष्ठेषु वर्षिष्यत्वा वन्देषु दृतिं वरन्य ॥

Vikramankdevacarita 73 (Camp II)

6. Kuttanimatah 693 c.f. Ritusamhara 2.18.

Sometimes, the untied, loose, dishevelled hair of women denoted varieties of expression. In the Ramayana *Muktamūrdhāyah*¹ and *vimuktakesāh*² are the expressions of horror and grief, while in *Rtusamkāra* opened hair is the source of expressing one's passion ³

Hair became the cover for nakedness. Draupadi covered her face to hide the shameful feeling of nakedness.⁴ Women at the time of their extreme of sorrow opened their kessa and cried out as referred to in Sanskrit literature.⁵

Kessa helped man to captivate his beloved and to have a control over her at the time of dalliance⁶. The woman sublimates herself when her hair was in the clutches of her husband.⁷

1. काशिनदगि परी तैर्यौ हर्षिष्यौ मुक्तमूर्धाः ।
परन्यौ रैजिरैर्यौः सौदामिन्य इवाम्बरात् ॥

Rāmāyana V 54.27.

2. वार्यपाणाः सुवृहौ वैष्टन्त्यः द्विति पांसुणु ।
विमुक्तकेश्यौ दुःखातां गावौ वसुहताम् ॥

Rāmāyana VI 113.2.

3. *Rtusamkāra* 2.18.

4. शूद्रादेः प्रतिभाष्यमुलम् ।

Mahābhārata *Sabhāparva* 71.6.

5. विलङ्घपविलो एङ्गिष्ठां समदुःखामिव कुर्वते सम्भैषः

Kumārasambhava 4.4.

Cf.

कैश्चित्तुलुङ्गः
Bhāttikāvya 3.22.

6. Āryāsaptaśāli - 326

husband .¹

The hair influenced an hypnotising effect onmen. It developed excitement in love .²

Hair of woman helped man in his aggressive attitude applied on them. ³

Types of hair.

The hair of women displayed a considerable variability. Three major types, based on length, quality and shades of the hair were recognised in ancient time.

1. Variability in the length.

a. Hair reaching upto cheeks

The description of the locks fluttering over the cheek occurs in Sanskrit literature as āgandalambakesa^{4*}

१. कर्त्तव्यसमिहारं प्रसारपविनिषेत्य वल्लुहो तक्षः । 'सौभाग्यग्निनां सरिवकचन्द्रु
प्रदग्धमिष्योगः'
प्रणयी दुर्घाति ददितावदनं स्फुरुक्षरम्पर्णसंस्यु ॥ Aryasaptasati 326.**
Aryasaptasati 170.

cf. Amarukasataka 66.

२ प्रियवनविधायिनी न मतुः वलदलकच्युत दूष्णैरुक्तार्णा
मदनसमुचितार्दुर्दिप्रिष्ट्विष्ट्वक्यतिसम्मुतानिष्टकाचित् ॥

Jānakīharanam 16.31.

३. क्षेत्रली रामरामोति रामेणोरहितं वनै
नीवितान्ताय क्षेत्रेणु जग्राहान्तक सदिभः ॥

Rāmāyana Aranyakanda 52.10.
cf Ibid 49.17

4. Prācīnabhārata ke prasādhana page 195.

b Hair reaching upto shoulder -

Spreading of hair upon the woman's shoulder has been referred to as 'pratyemsa vilulita mūrdhajā ..',¹ and Skandhakesi (fig no. 2)

Hair spreading over the back.

The beauty of the hair spreading over the back of the woman has been observed by the poets 'pristepatantam cikurasyabhāram',²

Hair reaching upto waist.

Kālidāsa points out the beauty of the hair reaching upto the waist of his nāyikā³.

Hair reaching upto hips-

The thick and wide veni which is as long as to reach upto nitemba (hips*) of the women is mentioned in Sanskrit literature. Bāṇa describes the beauty of the long hair fluttering over the woman's hips³.

1. Sīsupālavadha 8.66.

2. Rāsasādanaśāhāna 163.
शैणरटाष्ठाष्ठिष्ठिः शैष्ठैः

3.3 Rāmāsāhāra 2.18.

34. म्युरावलीक्षितव्यनुभिष्ठिष्ठार
Kādambarī page 546.

Hair reaching upto thighs.

The reference to such a long hair occurs in Rāmāyana .¹

Hair reaching upto ankles -

The length of the hair upto women's ankles is mentioned
in Nalacaritra .²

Types of hair based on quality.

Regarding the qualities of the hair as gathered from
Sanskrit literature are as follows :

a. Sūksma - The hair which is fine in texture is called
Sūksma . This type of hair has been referred to in the
Mahābhārata,³ and in other places. The speciality of Sita's
hair was it's fine texture as stated in the Rāmāyana ⁴.

The pointed hair of women ' bālegrasūksma ' has been highly
appreciated in vikramāñkadevacarita .⁵

1. Rāmāyana V 15.25.

2. Nalacaritra 1.34.

3. Mahābhārata Virāta 4.

4. Rāmāyana Yuddhakānda 48.9.

5. Vikramāñkadevacarita 9.29.

b. Mrdu.

It is very soft quality of hair. The hair which is very soft and delicate by nature can be put in this category. The hair which is so soft can be easily and delicately handled is mentioned as 'mrduśamhāra' in Mahābhārata¹

In Vṛhatśamhitā the hair which has got mrdu quality has been considered a good sign of women.²

Dirgha -Long haired women was appreciated much in ancient time. Long hair is praised very much in Mahābhārata³ and Rāmāyana. The women who had long hair was called dinghakesī⁴.

The beauty of long hair has been appreciated in other places also.⁵

Vrjinagra. The hair which is curled at the end looks beautiful says Mahābhārata⁶. In literature also the hair curled at the end is described in various ways. Kālidāsa mentions vikuñcītagrānakesān in Ritusamhāra⁷. The locks curled at the end are of two types . One falling on the back side of the woman the other is frontal locks which only cover the forehead and cheeks.

1. Mahābhārata virāta 4.

2. Vṛhatśamhitā 70.70.

3. Mahābhārata virāta 4.

4. Rāmāyana Uttarākānda 24.7.

5. Sudīrghakesā Mrohakatika 9.28.

6. Mahābhārata (Uddoga)87.33.34.

7. Ritusamhāra 3.19.

The reference of Vakrakesānta occurs in Rāmāyana ¹

There was a craze for such type of locks in ancient time.

The frontal locks of site are described as alakēgravallarimukh-
ari. ²

Visama. It is a rough type of hair Visamāsakākesānta is
referred to in Dhūrtavitasamvāda ³ Hair which
is left uncinted and upset becomes rough. Such type of
uncinted hair is mentioned here and there in Sanskrit
literature. Āsvaghosa has depicted the woman in grief as
'Vilambakese' ⁴. Kālidāsa refers to the 'rukṣālekegra' of
Indumati in Raghuvainśa ⁵. The hair of woman also becomes
rough after her bath due to the scarcity of oil as mentioned
in dhūrtavitasamvad ⁶.

1. Rāmāyana V. 31.15.

2. Jānakīharanakāvya 9.23.

3. Sṛngārahāta page 71.

4. Buddhacarita VIII .21.

5. Raghuvainśa 7.70.

6. Sṛngārahāta page 109.

Snigdha.

Hair which is oily lustrous is considered Snigdha.

Varāhemihi suggests good qualities of the hair and snigdha is one of them ¹.

In Anāngarāga also the oily hair has been regarded auspicious sign of women ²

Kālidāsa describes the oily hair in the form of 'snigdha veni savarne' ³ The reference to 'Snigdhakunčitānilakṣeśa' occurs in sanskrit literature ⁴

The equality is another quality of hair and this quality has been referred to the hair of sita in Rāmāyana ⁵

1. Vṛhatsaṁhitā (Vol. II) 70.70.

2. Anāngarāga 9.37.

3. Meghadūta (Pūrva) 18.

4. Rādhārasasudhānidhistava page 6.19.

5. Rāmāyana - Yuddhakānda 48.9.

Sudarsana -

The hair must be lovely in appearance as mentioned in Mahābhārata¹ The beautiful haired women has been complimented in several ways by different poets in Sanskrit literature²

Chana-

Thickness is also a good quality of hair and this quality is appreciated by all poets of Sanskrit literature. It is pointed out in Anāgaraṅga that thickness is an essential good quality of hair³ Chanacikurabhāra is mentioned for heavy and huge mass of hair in kuttanīmata⁴ In Ādīpurāna it is described that the woman is going slowly just like the peacock loaded with lustrous feathers⁵ Kālidāsa also praises the density of his nāyikā's hair as 'ghanenīla śiroruhānta'⁶

1. Mahābhārata (Uddoga) 87.33.-34.

2. Rāmāyaṇa V 29.2. Rasasadaṇabhāna 159.

3. Anāgaraṅga 9.37.

4. Kuttanīmata 187.

5. कलापिलम्बारैण पन्दं पन्दं द्रवत्यास्त्रौ

Ādīpurāna 127.75.

6. Ritusamhāra 4.16.

There are several words mentioned in Sanskrit literature such as hasta pase kalapa pakṣa to denote the density of hair.

Kuñcita -

The hair which is curled is called Kuñcita kesa. Curled, wavy, and frizzled locks come into this type of Kesa. The reference of kuñcita kesa occurs in Mahābhārata¹ and Anangaranga². Ancient women were fond of such frizzled locks. In vr̥hatsainhītā also such type of kuñcita kesa has been praised³. Women having kuñcita or curled kesa were regarded beautiful therefore, they were complimented as kuñcitatākṣī⁴ kutilakesī⁵ vakrakesī⁶ arālakesī⁷.

1. Mahābhārata Vaneparva 12.
2. Anangaranga 9.37.
3. Vṛhatesainhītā 70.70.
4. Rāmāyaṇa Aranyakānda 163.9.
5. Maṇavikāgnimitra 3.22.
6. Rāmāyaṇa V 31.15.
7. Naīsadha 13.39.

Ekejá -

The origin of each hair must be from a separate root as described in *Buddhacarita*¹.

Colour of Keśa.

While describing the types it becomes necessary to present the different characteristics of hair according to its colour and shades.

The following varieties of colour have been found in Sanskrit literature.

1. Black- Black hair was considered the beauty of the women in ancient time. Women had to take regular care to maintain the blackness and lustre of their hair. Unfortunately, if it started to be white they applied various kinds of hair dyes (as dealt in the chapter number five) to make it black.

Poets, writers have also praised black haired women in different ways. The blackness has been compared with so many things in sanskrit literature.

१ शृणु श्रव शुद्धात्मुद्दिता:

Buddhacarita 8.52.

Black colour of hair was called Kṛṣṇakēśa and the owner of it was known as Kṛṣṇakēśī¹

This black type of hair itself is of various shades as described in sanskrit literature by different poets and writers.

Sunīta.

The intensely darkish variety of hair has been referred to in the Mahābhārata²

Mahābhujagavarcasa.- The blackish hair which is as lusturous as the black snake is mentioned in Mahābhārata³
Asitakesa-

In the Rāmāyaṇa the reference of asitakesa has been mentioned several times⁴ Asita means that which is not white but black.

Nitānteghanenīlakesa - The poet kālidāsa compares the dark colour of kēśa with that of black clouds⁵
'Timiramivadadhānā kēśa'- The black colour of hair is

1. Rājatarangini 3.416,

2. Mahābhārata (Vddog) 87.33.34.

3. Ibid.

4. Rāmāyaṇa Aranyakāṇḍa 49.10. 19.32., 16.28., 10.80.

5. Ritusambhāra 3.19 Ibid 19.32.

Ibid 16.28.

Ibid 10.80.

compared with darkness. The blackness of hair is just like the pitch darkness of the night ¹

Following are the other similes found for the darkness of the hair in sanskrit literature.

The black hair has been compared with black lotus as 'Kajjalotpalesa' ² sometimes, it is compared with the tree of 'tamala' ³

Black veni because of its length and shade is referred to as 'nilanagabhaya venya' ⁴

Sometimes, the simile of black veni is given to the black horn ⁵

In Karpuramanjari the intense blackness of hair has been compared with collyrium ⁶

1. Sisupalavadhan 11.20.

2. Alankararatnakara page 164.

3. 'तपालमैरक्षु कैश्चम्'

Alankararatnakara page 164.

5. 'गच्छादित्युतिःैषिण'

Sisupalavadhan 12.75.

6. Karpuramanjari page 40.

Black locks of hair have been compared with several things. Poets of sanskrit literature love to compare locks with black bees¹

Sometimes, the row of black frontal locks have been compared with the shadow of the halfmoon²

White hair-

Besides, black hair, the reference of white hair occurs in sanskrit literature. Poets describe white hair as 'palitadhavalakesa',³ 'sveta mūrdhaja'⁴ and 'pānduramūrdhaja'⁵

1 'मुर्गु वस्तवालकान्'

Raghuvanesa 7.53.

'बलिष्टनी लालक'

Kuttanimatakāvya 110.

'प्रमर फाल चौकेता'

Mrichakatika 9.28.

2. 'शशधृष्ट्वा धन्तां द्वायामित्र वलकावलि'

Kuttanimata 110

3. Verd sambāra 3.20.

4. Rāmāyana Yudhakānda 95.9.

5. Ibid Ayodhyākānda 117.8.

III. Mixture of white and black hair.

It is the third variety of hair. In Kuttanimata¹ Kāmya the poet describes such type of hair as 'Kāpīpāi pānduracikurā'

IV. Red hair -

The description of red hair is also found in sanskrit literature. The red haired woman is mentioned in Rāmāyana as 'tāmramūrdhīgā'²

V. Yellow hair.

It is very rare variety of hair. The jata of Pārvatī at the time of her penance is compared with 'Pingalvarṇa'³ The reference to 'dyotā' and 'babhrukesi' for yellow haired women occurs in Sanskrit literature⁴

1. Kuttanimata 28.

2. Rāmāyana Aranyakanda 17.10.

3. KumāraSambhava 5.47.

4. Āpastambagṛhyasūtra page 54.

Characteristics of women according to their kesa.

Hair was the indicator for the characteristics of Indian women. Qualities of good hair were appreciated by wooing princess as these were regarded as something of astrological significance. Various types of women were recognised with the help of their Kesa .Different qualities hair suggested the story of fortunate as well as distressed women.

Varahmihira points out some characteristics of Kesa which lead to the happiness of women. Women who possess glossy, dark, soft, curled and single in each pored hair remain happy ¹

In the Ramayana Sita considers herself good fortuned lady because the structure of her hair is sama, nila, and suksma ²

1 'स्त्री लमुदुक्षितेक्ष्वामूर्धाः सुलक्ष्मः सर्वशः ।

Vrbhatsamhitā vol II 70.70.

2. केसाः सुलक्ष्माः समा नीलामूर्धो वार्षिपम् ।
दृतेनारोपर्वर्णं दन्ताश्ववादिरलापम् ॥

In *Viramitrodaya* the following characteristics of hair have been mentioned for a lady of good fortune. The fertile woman has got curled locks of hair ¹.

The husband of the beautiful haired woman ² becomes king, and she herself becomes the prospective mother.

Hair fineintexture, black soft, smooth and curled at the end, was regarded as favourable for the good luck of the lady ³

1. यस्यास्तुर्कुचिताः कैला मुसं च परिष्ठङ्गस्तु

नापिश्व ददित्यावतां सा कन्या कुल्यदिनी ॥

Viramitrodaya P.119.

2. स्त्रियांशी चारूपेणा मूदु फूलका सुरवरा चारूकैला ।

पतांतस्याः दितीसौ पवति च मुभगा पुत्रकुता च भारी ॥

Viramitrodaya p.178.

3. कूटमाः मूदु स्त्रियाः कुंचिताग्राः श्रिर्कृष्णः ।

पवन्ति श्रैयै स्त्रीणामन्ते स्युः लैलासौकर्याः ॥

Viramitrodaya p.168.

कैला बलिकुलकायाः कूटमाः स्त्रियाः मूलीमलाः

किंचिद्वाकुर्विताग्रस्तु कुटिलास्त्राति भौमना :

Viramitrodaya P.168.

Some characteristics of hair have been mentioned in *viramitrodayaḥ* which lead, to unhappiness and tragedies of women's life.

The hair thick in texture, and long, is not regarded good for the woman. One who has got such type of hair happens to be widow. Hard rough haired women are hard hearted and the length of hair upto shoulder does not indicate happiness in life.
1

The lady who has got straight standing hair always remains devoid of wealth and happiness and she is also considered as bad charactered woman.

One should not marry that girl who has got heavy mass of hair as well as no hair at all.
3

Rough parted at the end sparsed, pale dry hair shows the poverty and grief
4

1. स्थूलकैशी पतिष्ठनी च दी कैशी तथ्वन् ।
कफिः फङ्गौ शूरा स्थूलकैशी च शौयना ॥

Viramitrodayaḥ page 176.
अर्थात् ।

2. कन्धेष्वा वर्जनीया घनसुत्तरहिता दुष्टक्षीरा चनित्यम्

Viramitrodayaḥ page 178.

3. वतिकेशामैशां च वालां नैवौ दुष्टैः ।

Viramitrodayaḥ page 121.

4. फङ्गाः स्फुटिक्षाम्ब्र दिव्यवै च विलाल्य शिरैः ॥
पिंडा उष्मीकरा दं दोषाः ॥

'Dyotā' and 'bahrukesī' yellow haired women were not considered fit to be married.¹ Those women who were devoid of hair or tonsured were regarded unfortunate²

Hair was also the indicator of that lady who was separated, from her husband' Prositabhartrkā' In ancient days Separated woman lied one braid only and that braid was opened by her husband when he returned back from abroad . This ' Ekveni' denoted their separation.

Poets in Sanskrit literature have referred to several times a single braid of their nayikas who remained in separation³

Occasionally, a particular type of hair dishevelled, rough wooly unanointed, spreaded shows a woman of furious nature as referred to in Rāmāyana⁴.

Tonsured hair showed widowhood.⁵

1. Āpastambagṛhyasūtra page 54.

2. Ibid.

3. वचिरान्पौष्टियते सीते देवते जप्तं भताम् ।
दृष्टामैर्का वृक्षं वासाद्वैर्णीं रात्रीं पराप्तः ॥
Rāmāyana VI 33.31.

cf. Āryasaptasāh 306.

4. करात् शुभ्रैश्च रात्रीं विकृताननाः ।
पितृन्तीः सतंपानं सदा पांसुराप्रियाः ॥
Rāmāyana V 17.16.

For widows custom of tonsure was popular in ancient time. Epigraphic and smṛiti evidence shows that the custom was not in-vogue down to the 9th century A.D. At that time the curly hair of women used to become straight.¹ This shows that oiling of hair or application of different powder (alakachūra) were stopped. Widows were not allowed to arrange or decorate their hair.

Some smṛitis like that of Vedavyāsa² which are probably later than 9th century A.D. begin to recommend that if a widow does not become satī she should tonsure her head. It was argued that the braid of hair, if continued by the widow, could result in the husband being put in bondage through it in the other world.³

The women of bad character were punished for their sins by tonsure.⁴

1. सरलितप्रसुरालभालभः ।

Pehova inscription of Madanpola C. 900 A.D. E.I. Vol. I p. 246.

2. जीवन्ती पैत्यकर्तृकात् तप्सा शौशयैद्युः॥ 1, 53.,

3. विष्वा क्वरीवन्वन्धी वर्त्वन्वाय वायते ।

क्षिरसौ वर्षं तस्मात्कार्यं विष्वयासदा ॥

Skanda Purāṇa, Kāśikhaṇḍa 4, 7 488

4. दिनप्रिय ----- विष्वनीतलभु ॥

CHAPTER II

" Types of hairstyles "

Hair dressing has always played an important part in the personal adornment of women and has usually undergone frequent changes of design and arrangement. The reference of 'Kesavasa' (IV 1.42) for a stylistic coiffure occurs in Mahabhasya. The study of the modes of hairdressing in different periods of country's social history is both fascinating and illuminating since the hairstyles are conditioned by the aesthetic consciousness of the people, the leisure at their disposal, and the desire to live not only to exist but to enjoy, such study may be of deep sociological significance¹.

India is a land of hairstyles. Probably in no other country in the world has so much imagination, thought and artistic genius been applied to the art of hair dressing. These are delineated in the sculptuous and paintings Sanskrit literature is full of descriptions of different types of hair do. The hairstyle of women has always rightly been a lovely theme for the poet to eulogise and for the sculptor and painter to portray with gusto.

Woman in the eyes of her lover is no less than the poetry of Kalidasa's creation. Women's beauty being the lover's gift will only bless a beloved when her beautiful hair is artistically arranged to attract him

1. Khajuraho page 42.

If style is the man hairstyle is the woman in literature
Hairstyle serves the purpose of different women. It suppresses
the physical weaknesses and deterioration of health and
youth which is a natural calamity of women as a beloved.
Hairstyle is the method to captivate the fleeting youth
and gives it a touch of eternity. It is the method to
make something transitory into something permanent. It
is a method of disguise to change for the innovation by
conquering the ravages of time by a gentle stroke of
fingers in parting and reshaping unkept hair or monotonously
dressed hair.

The fashions of dressing the hair in ancient time
were numerous and graceful.

Figure 3. is a terracotta figure decorated with the
'alankr̥ta style of kesaracanā.'

The figure is wearing auspicious ornaments
as nandipada and oīakra upon its head.

Figure 4. is a nude figure of a lady belonging to
kusāna period. The hair of this lady is parted in the
middle into two parts. The one half is forming a circle
on the front side of the head and the other half is combed
back to form a coiffure. This style was the speciality of
kusāna period. An examination of the paintings at
Ajanta will be an eye opener even to the most fashionable
ladies of the present generation. Women in this period did

follow the old style of wearing their hair in plaits, the hair was dressed in almost limitless varieties, in which the hands of expert hairdressers are visible. ¹

Figure 2 is a group photo. A kind is surrounded by a group of women having different styles of heirdressing, Each type of hairstyle is representing the variety and artistic touch. It is not however the headdress of the ladies of high rank at Ajanta that shows many varieties, for, as we know, the ladies of position except for their ornaments were dressed simply. Strange as it may appear it is in the costumes of serving maids that we get glimpses of the smart costumes and beautiful headdresses ² Sometimes, women of higher social status wear tiaras, . Some attendants also wear caps.

Several archaeological sculptures appear to have taken particular care to depict attractive hairstyles that are both elaborate and varied. Literary evidences denote several types of hairstyles of Indian women. Some of the beautiful and fascinating coiffures are described here.

Simple Knot of Hair -

In Indus valley civilization women were very much fond of keeping long hair often gathered in a knot or bun at the back or side of the head.

1. History of Indian costume page 3.

2. Journal of Indian society of oriental Art, Vol 12

Figure No.5. denotes a bun fastened on one side of the head.

Buntied with Veni-

The bun of the figure no.5. is prepared with Veni. It indicates that at that time also, women were in habit of dressing their hair in the form of Veni and with the help of that Veni the bun was tied. Later on this style was in vogue in classical period also as figure 6 indicates.

Head dress with fan like projection -

The figure DK 2384 found at Mohenjodaro, has on the head a high fan like projection which according to Dr. V. S. Agrawal ¹ may be identified with Opesa mentioned in Rigveda as the mark of the beautiful women, secured at it's base by a flat band or fillet with pendant loop near the right ear.

Pigtail-

According to Basham, pigtail, the most common at the present day, was attested in the Harappa culture ²

Stūpakesapāsa..

The word stūpa occurs in the sense of 'tuft of hair' in the vājasaneyī Samitī (11.2; XXV.2) and in the Śatpatha Brāhmaṇa (I.3,3,5; III 5,3,4)

Stūpa in the Rigveda ³ and in the later literature ⁴ denotes the top-knot of hair as designating the upper part of the head.

1. Indian Art- page 24.

2. The wonder that was India page 211.

3. Rigveda- VII 2,1. cf. I 24,7,

4. Taittriya Samhitā III 3.6.5; Pañcavimśa Brāhmaṇas XIII 4,4

The shape of *Stūpakesapāsa* can be compared with the structural monument called *Stūpa*. It is round shaped hair style on the top of the head as shown in figure no.7.

There is another specimen of Buddhist *stūpa* at Mathura carved on an architrave (M3) It shows an elongated structural building with several storeys marked by *Vedikās*, which is similar to the *Stūpās* in the Gandharva country of the *KusMāna* age ¹

The hair style of figure no.8 can also be compared to this type of elongated structural building of *stūpa*.

Sataghniśūlakesapāsa.

The reference to *Sataghniśūlakesapāsa* occurs in the *Rāmāyana*². Here the weapon *Sataghni* is compared with the *Kesā*.

Sataghni is a kind of weapon. - it is a rocket ³. Thus the hairstyle which is seen in the shape of a rocket is regarded as *Sataghniśūlakesapāsa* . The coiffure of the figure 9 has got the resemblance with a rocket hence, it can be called as *Sataghniśūlakesapāsa*.

Bobbed hair

Bobbed hair was also a style of hairdressing in ancient days. The description of short cropped hair occurs in *Rāmāyana* ⁴. Figure 10 shows bobbed style of hair. This is a male figure wearing a girdle and other ornaments. This figure has got bobbed style of hairdressing.

1. Indian Art. page 220

2. *Rāmāyana* V.2.21.

3. Monier william page 1049.

4. चूरुक्षेषं लाक्षेषं विश्ववर्णाणि च ॥

Vellita Kesa-pāśa.

The reference to the vellitakesā occurs in Mahābhārata¹. In vellita Kesa-pāśa the hair is arranged in a crooked frontal line and is tied in the form of a heavy bun at the right side of the head. See figure 11.

Pāñcācūda.

Pāñcācūda means having five crests or tufts of hair. In this style of coiffure, hair was tied into five buns upon the head. Rambhā used to wear pāñcācūda as stated in Mahābhārata². No archaeological evidence has been found so far to represent such style of hair but figure no.12 shows 'tricūda'. This figure has got three buns upon its head with this, it may be possible that sometimes, women instead of three used to fasten five buns upon their head.

Sālakakuntala.

According to Abhinava Gupta that style of hairdressing is called Sālakakuntala in which the front part of hair is artificially curved³. Figure 13 shows the crooked frontal line of hair. This type of hair dressing was prevalent among the young girls of Avanti.

1. ततः कैशान्समुत्तिष्ठाप्य खेलिताग्रान निन्दितान् ।

जगह ददिष्ठे पाद्य पदनसितलोवना ॥
Mahābhārata virāṭa १.१. (Poona Edition)

2. Mahābhārata Anusāsana 3.11 (ibid)

3. सालकुन्तलमिति-वलकाः स्थाने कुन्तलाः कुंचिता कैशायत्रत्यैतम् ।

Alaka Prāya

According to Bharata this type of hairstyle was the characteristic in Gaudies - the women of Bengal.¹. Abhinavagupta has not thrown any light on this particular style. Probably, in this style, the alakas are left loosely spreaded on the back having a knot at the end. This style of hair dressing is prevalent even today in Bengal. According to Bharata two head ornaments 'Sikha-pāsa' and 'venika' are used in this hairstyle.

Samunnadha Sikhandaka

This style of hairdressing was common in the north eastern part of the country as referred to in Nātyasastra². In this style, the hair was tied in a prominent top-knot a bit conical in shape. Figure 14 represents Samunnadha Sikhandaka

Ullekhya

This type of hairdressing is referred to in connection with the hairstyle of the women of south.³ The word Ullekhya is not clear. We do not find any reference of this in Sanskrit literature. Abhinavagupta is also silent.

1. Abhinevabharati Volume III page 120.

2. Ibid.

3. Ibid.

Kumbhi-bandhaka

The reference of Kumbhi-bandhaka occurs in *Nātyasāstra*¹. According to Bharata this style was the characteristic of the women of South India. It was a peculiar style of coiffure. In this *Kesarachana* the hair was arranged into an artistic bundle exactly in the shape of a 'kumbha'. It appears heavy in weight and big in size. Women used to add some padding or stuffing, false or borrowed hair was applied to prepare this style of coiffure.

As far as the position of the bun is concerned, it could be done on any part of the head- either on the top, the back or on sides.

In the figure 15, the hair style of the lady is known as Kumbhibandhaka style. It appears as if she is holding a pitcherpot on her shoulder.

Āvartalalātikā.

Āvartalalātikā seems to be similar to sālakakuntala but as Bharata² has counted it separately it must have separate characteristics.

In Mathura and in other places there are archeological figures having curved hair in the position of lalātikā. Lalātika was an ornament of forehead at that time. When front locks were kept in a circular fashion around the position of lalātikā they were called as āvartalalātikā.

In the figure 16, the beautiful lady is looking her face into a mirror. She arranged her hair in the shape of Avartalātikā in the middle of her forehead.

Amsuka Kesaśā

Amsuka means a piece of cloth. In ansuka style of coiffure, the application of cloth was essential. This type of hairstyle was prevalent among the girls of Abhira. They used to apply black piece of cloth in their hairstyle as referred to in *Nātyasāstra*.¹

The reference to *Amsukakesāpāśa* occurs in sanskrit literature.²

Kabari

Panini refers to a special style of female coiffure (Kesaśā) known as kabari (iv.1.42)³. According to V.S. Agarwala, this word has originated perhaps from the variegated appearance of the braid of hair interwoven with a garland of flowers ⁴Figure No.17 shows Kabari style of hair on the right side of the shoulder. In this hairstyle, the garland is interwoven with the hair while coiling it in the shape of Kabari style.

Amarakosa also defines kabari as a special style of hair (Kabari Kesaśā) In Bhaktirasamrtasindhu Kabari has been described as a hairstyle along with flowers.⁵

1. शृःपरिगमः कायेनोलप्रायप्यास्त्रम् ।

Nātyasāstra 21.69.

2. Caurapāñcāsikā 22.

3. कवरी पवेतत केशवेशवेत ।

Padamanjari 4.1.42.

4. India as known to Panini page 130.

In Sanskrit literature also, Kabari is stated as a particular style of hair in which floral garlands were applied ¹. Kabari when tied looked heavy. It shows that Kabari was a heavy knot of hair ². Figure no.18 is a beautiful face of the lady having kabari style of hair. Sometimes, poets describe the loose Kabari style of Kesracana known as Sithilakabari . The dropping of flowers from Sithilakabari is described beautifully. ³

Occasionally, in Sanskrit literature the word Kabari is used for untied hair. In *Malati Madhava* the drops of water have been described falling from the Kabari of the Nayika who just took her bath.⁴ In other Kavyas also Kabari is used for unknotted hair.⁵

कवरी कलिपत्तम् कतप्रतमात्या

Śrīgārabhūṣana page 17.

2. **ਕਿਵੇਂ ਕਿਸੇ ਵੱਡੇ ਵਿਦੇਸ਼ੀ ਦੇਸ਼ ਵਿੱਚ ਵਾਹਿਗੁਰੂ ਦੀ ਮੁਖ ਮੁਹਾਰੀ ਦੀ ਕਿਵੇਂ ਭਾਰੀ ਮਾਰੀ ਕੀ ਨਾਲ ਨਾਲ**

Jīvanandana 4.7

3. Srngarasunderabhana page 48.

०.१. 'पर्यस्तवन्धकबरी चिकित्सा।'

AlankāraRatnākara p.175.

4. Mālatī Mādhava - 8.2.

६ वालीलम्बनवरीमर्ते

५. संयच्यपादावति लौहितान्तो'

Śrīgāraṇāradyīam . 3.

Peacock's style of hair

(Meyurakesapāsa)

Kālidāsa was very much interested in Meyurakesapāsa. It was a symbol of beauty in those days. He always describes beautiful women having peacock's style of hair. Yakṣa describes yaksinī having peacock's style of hair. When he wants to see the hair of Yaksinī he tries to look at the peacock's feathers.¹

Kālidāsa also depicts this style of hair after amorous play. Daśaratha refrains himself from the shooting of peacocks because as soon as he observes the starry tail of the peacock he remembers the peacock's style of his wife's hair.²

It appears from Kālidāsa that this style of hair was prevalent in both the ways artistically bound as well as loose hair. The first style may be identified with the hair of Yaksinī while the other type may be identified with the loose hair after sexual intercourse having variegated flowers in it.

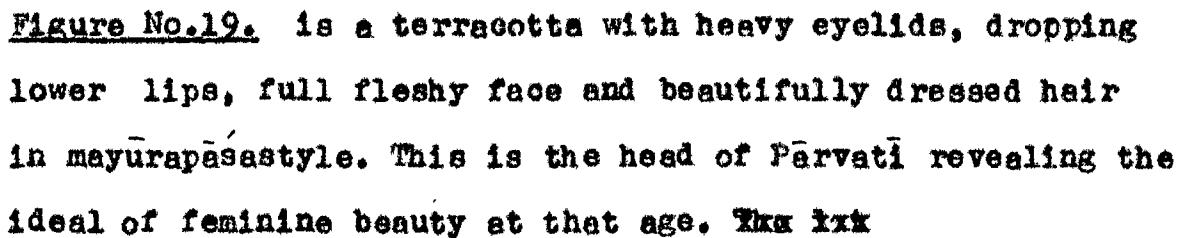
According to Dr. V.S. Agrawal this style of coiffure shows the hair in the form of peacock's feathers turning at the ends and arranged in the two sides of the central parting.³

1.. स्थापास्यग्नवक्तिहरिणी फ्राणी द्रुष्ट पातं
वृत्रब्धायांशशिनिशिलिनां वर्ष्मारूणुकेशान्

Megha(uttara) 46.

2. विपितुरगस्मीपादुत्पत्तं न पूर्वं न स रुचिर क्लाप वाणक्लामीचकार ।
सपदिगतपत्तक्षिवव्रपत्यानुकोणौ तिविग्नित वन्धेश्वपाशप्रियायाः ॥
Raghuvansa 9.67.

This was charming and gorgeous but less common, manner of heirdressing probably employed by high placed lady.

Figure No.19. is a terracotta with heavy eyelids, dropping lower lips, full fleshy face and beautifully dressed hair in mayūrapāsā style. This is the head of Pārvatī revealing the ideal of feminine beauty at that age. 

The later poets like vīlhāna and kālhenā were also very fond of describing the hair of their beautiful nāyikās as the crescent peacockfeathers vīlhāna for instance, gives more emphasis on the peacock's style of hair than the tails of peacocks.¹

The only difference between Kālidāsa and other poets in this respect, is that Kālidāsa as a great artist and a balanced aesthetician compares, the hair of women with the tails of peacocks but does not indicate the defeat of one from the other while the other poets very often show the variegated hair of women superior to the tails of peacocks.

Līlā -mayūra- barhabhangya-Kesāpāsa

Dandin has referred to līlā-mayūrabarhabhangyakesāpāsa.² This was a particular style of hair may be regarded as the variety of peacock's style hair. The dance of the peacocks has been

1. दिग्भित राजोदयुति स्वपीयिते शूर्पपूरास्तपनिर्विताः क्वः

Vikramankadevacarita (cento II) 13.27.

2. Dasākumāracarita, (Ni mayasāgarā Press Edition)

Līlā-mayūrabarhabhangyakesāpāsāmchāvidhaya, page 46.

described in Sanskrit literature in different times. Kālidāsa for instance refers to 'Uddhataṇṭya of Peacocks.'¹

References to lasya type of dance and other dances are also found. The līlā type of dance has been also mentioned. This type of dance, it appears, was a folk dance. Later on different poses of līlā dance such as dance in a round about way or dance in Rāsa were also called as līlā dance. This type of dance became famous in Vaiṣṇavās of Bengal. Saints like Chandidāsa and Chaitanya were very fond of līlā dance. Līlā dance refers to a particular līlā of Shri Krishna when imitated in a dance. It seems that hair variegated with flowers was not totally loose but was brought in a balanced position in a semicircular way. Both Kālidāsa and Dandin have used the term barha (Peacockfeather) for naming this coiffure. The figure 20 is showing Līlāmayūra barhabhangya Kesa pāsa. In this style, the hair is bunched on the top of the head and spread out in the shape of a fan and a piece of cloth or ribbon is coiled twice at the base.

Mayūrastaralaihkalāpaih. -

An another variety of mayūrakesāpāsa namely

1. Kalāpinamudhataṇṭya-

Raghuvansa 6.9.

Mayurastaralai¹ khkalapaih is mentioned here and there in literature¹. This style has the same characteristics of the mayurabharhabhara type. The only difference was that the hairs was somewhat wavy. Some poets² of Sanskrit like Kumardasa describes the loose and spread hair without any style as mayurakesapasa³.

Some times the black hair when spread on a golden hip appears as the tail of a peacock⁴.

But in many cases hair having white, blue and yellow coloured flowers is generally compared with the feathers of peacocks.

1. कर्यविलौभयत्यर्थनम्बः कलापैः ननुमुङ्गः सलक्षणौ ।
पमप्रियायाः सति कैश्चपाश्च विशेषविज्ञान विदांमनांसि
वर्णं भूरस्तरलैः कलापै प्रपादवश्यानि कर्म विवर्ध्यात्

Mrgankilekha 3.5.

2. अस्याः कवानां शिलिंश्वकिन्नु विधिंकलापौ विमलैरग्राताम् ।
सेनायमैमिः किमपूजि पुष्पेण्टिसं दत्त्वासकिमध्येन्द्रस ॥

Naisadha 7.22.

१८ कैशाः कलापिण्डजेमार्मात्मै
Śringāratilekha 2.95.

कर्मिन्योवलिंश्वत् शूर्यवान्:

Ādipurāṇa 27.78.

३४ तत्कैश्चपाशावजितात्प्रवर्णारस्यवासः शिलिंश्वैषु ।
कैश्च उनस्य स्पृतशतीतिर्शका ऐतस्त्रै इतापयि जातुलम्जातु ॥
Jaṅkiherana 1.41.

4. Ibid 12.26.

We may safely conclude that Mayurkesapasa was a particular style as well as a natural position of loose hair having variegated flowers.

Curnakuntalekesapasa.

'Aleka scurnakuntalah' says Amerakosa ¹ curnakuntalas are not natural but artificially prepared locks with the help of medicated powder curna and paste.

In this style of coiffure, the hair is totally set in the form of curnakuntala. Figure 21 shows the spreaded curnakuntalas all over the head.

The reference to curnakuntala kesapasa occurs in Sanskrit literature here and there. In Srngaramanjari it is described that the blowing wind strengthened the puffed up minds of the Kerala women and their curls of hairdressing both ²

According to Villhana curnakuntala style was famous among the women of latabha janapada. Villhana further says that women of Latabha were very much fond of arranging different styles of hair ³.

1. Amarkosa 2.96.

2. Srngaramanjari page 74.

3. विक्रमान्कदेवाचारिता

Vikramānkadevacarita (canto II) 11.18.

Camari Kesapesa.

In temples and in other ancient monuments rarely there is the figure of woman having loose scattered hair on her back. But it is natural that sometimes, women had loose and spreaded hair as a fashion. Parvati was fond of such style of hair. Kalidasa has compared the hair of Parvati with the tail of camari.¹ This comparison is possible, if both the tail of camari as well as the opened hair have lovely appearance.

Sri Harsa in Naisadha has also referred to this type of hair. He calls such type of hair as cikuraprakara² and compares it with camara. The word 'cikuraprakara' indicates the loose opened as well as heavy mass of hair.

In Narayini tika the similarity between Kesa and Camara has been pointed out³.

1. Kumārasambhava 1.48.

2. Naisadha 2.20.

3. काव्य संस्कृतस्यायम्याः पूर्णः कैश्चाशस्तल्लक्षणं
सूर्यमध्यन प्रलभ्व कृष्णत्वसाम्याभ्वामरं विराद्दहुना कालैनवयन्य ।

Naisadha 15.30.

Isudhikesapasa.

The coiffure known as 'Isudhikesapasa' is referred to in *srngaramanjari*¹ Isadhi is a quiver in which arrows are kept. The hairstyle which denotes the shape of an Isadhi is regarded as Isudhikesapasa. In this coiffure various kinds of flowers are used. Figure 22 denotes Isudhi Kesapasa.

It appears as if the lady is bearing a quiver upon her shoulder. Her coiffure is decked with several flowers and ornaments.

Valibhrakesapasa.

The word valibhrta denotes the curled nature of the hair. In *Reghuvansa* valibhrta style of hair decked with flowers is mentioned ²

In this style of hair, the frizzled locks are artistically arranged in front part of the head to enhance the grace of the coiffure.

The figure 23 is a bust of a beautiful lady having valibhrtatype of hairstyle. The lady has made a round shaped bun at the back and several curly ringlets are formed ahead to complete a highly artistic mode of hairdo.

1. यत च फैशपाशमन्तः सन्दानितहिंदिष्टुमनिकरपिष्टुधिपिष्ट।

Sringaramanjarikatha page 14.

2. कुमोत्तसचितान्वलीमुतशबल्यन्द्रोङ्क चस्तवालकान् ।

Dhammilla.

Dhammilla was one of the most significant style of hairdressing found in Sanskrit literature.

Amarkosa defines dhammilla as a hairdressing ¹
Sankara the commentator of Harsacarita holds the same view for dhammilla²

Kalidasa has not used this word in his Kavyas. The word dhammilla is not referred to in Natyasastra also. The origin of this word is not clear .According to V..S.Agrawal it was a desi word or it might have its origin in some language of south. The origin of the word dhammilla is 'dramida ' which is the ancient name of Tamil Nadu. But phonetically it is rather difficult to connect 'Dhammilla' and 'dramida' together ³. It was used in Sanskrit literature mostly by the sanskrit poets of south. Later on other poets started introducing this word in their works and thus it became one of the most popular form of hairdressing as is clear from some archaeological evidences.

According to V.S.Agrawala this type of hairdressing was at first introduced in Northern India in the age of Gupta. ⁴

Rupagoswami presents the correct position of dhammilla

1. Amarkosa (धम्मिलासंयतकरा) 2.97.

2. commentary on Harsacarita by Sankara.

(धम्मिलासंयतकरा :) page 133.

3. Harsacarita sanskrtic adhyana ^y page 97.

hairstyle. According to him dhamilla was tied on the nape 'Jutoghatoparidhammilla'.¹

Figure 24 shows a dhammilla type of Kesaracana. In this hairstyle the lady has made a flat bun at the back of the neck. The following hair is twisted and coiled in the centre round an ornament. A ribbon is tied above the bun to give firmness and an attractive look to the coiffure.

Figure 25 shows another type of dhammilla. In this illustration the long tresses have been done up into an elongated chingnon resting on the side of the nape. This type of dhammilla can be stated as 'Parsvadhammilla'

In the figure 26 the lady is having an huge dhammilla round in shape upon her shoulder.

Figure 27 is showing the back side of the lady. She has got a small round dhammilla in the middle of her nape. An ornament is inserted into it. The two beautifully decorated ends of the ornament is seen here.

Figure 28 .The lady is carrying an elongated dhammilla style of Kesaracana upon her back. A ribbon is encircling the dhammilla and this type of coiffure is embellished with a small coronet at the top of the head.

1. Bhaktirasamrtesindhu page 198.

Various aspects of dhammilla have been taken by different poets in Sanskrit literature. Dhammilla decorated with pearls and floral ornaments, are found in Sanskrit literature.^{1.}

The dropping flowers and floral ornaments are often seen here and there.²

Poets have decorated dhammilla of their nayikas with several flowers such as campaka,³ Mallisara,⁴ Hallaka (redlotus)⁵ Bloomed mallika⁶. Tamalepallava was also used in dhammilla to enhance its beauty⁷

Sometimes, dhammilla tied by an old lady is found in Sanskrit literature. The reference to 'Palitapandudhammilla' occurs in Sringarabhusana⁸

1. Samaya mātrkā - 6. Rajatarangini - 5.357.

2. विगलतपुष्पधम्प्लवाल्या :

Rasasadanebhāṇa page 7

घम्प्ललस्थानच्युतश्चलरु

Kuttanimatkāvya 901.

च्युतपाल्यधम्प्ललम्

Jīvanandana 3.6.

3. Vikramāñkadevacarita 10.56.

4. Jīvanandana 1.12.

2. Ibid 3.20.

5. Sringarabhusana page 5.

6. Vikramāñkadevacarita 12.73.

7. Harsacarita (Bombay edition) page 133.

8. Sringarabhusana page 15.

Kutilakesāpāsa

Kutilakesā was also one of the most important feature of hair. Great poet like Kālidāsa often described the beauty of a woman with the epithet of Kutilakesī¹

Kutilakesā was not only a general characteristic of hair but was a particular mode of hairdressing. In this style, a major portion of hair was curled. A sanskrit dramatist has compared Kutila hair with the water of Yamuna. The rapid streams of Yamuna always flow in a curled way forming circles².

In the Rāmāyaṇa the hairdressing of Sita has been described as 'nīlkuñcitemūrdhajām'³

Other poets and writers have depicted Kutilakesāpāsa in several ways such as 'Kutilāsukuntalalatādolāsu'⁴ and 'Kutilekṣapāsopśobhitā'⁵ The head of the figure 29 is beautifully arranged with Kutilakesāpāsa .

1. Mālavikāgnimitra 3.22.

2. कालिन्दीसलिलकुटिलाकुन्तलप्रान्तमाणा

Mr̄gāṅkalekhānātikā 1.20.

3. Rāmāyaṇa - Yuddhakanda 121.3.

4. Vikramāṅkadevacarita 5.89.

5. Śringāraṇājārikāthā - page 13.

Kailāśemekhalākēśapāśa.

It is an unique style of coiffure. The reference occurs in Śringāra-maṇjari-kathā.¹ In this kēśapāśa the hair is arranged on the top of the head with an elongated fashion so as to appear as the peak of the mountain having slopes.

The hairstyle of figure 30 resembles Kailāśemekhalā Kēśapāśa. This is an attractive coiffure of a nāyika. Here the hair was combed upwards and tied in the centre in the shape of three elongated peaks sloping downwards. The figure is wearing a tiarā upon its head.

Simantakesā.

The hairstyle as seen on a female terracotta head² consists in the hair spreading from the central parting (Simanta) in horizontal sweeps on both sides and ending in volutes. (figure 31 A) According to Dr. V. S. Agrawal this type of hairstyle was known as Simanta³.

No doubt, the style imparts a princely dignity to the face and the highly aristocratic effect produced by it must have been very much coveted. This coiffure is conspicuous by its absence in Kushana-art.

1. कैलाशमेक्खला किंतु पानालकामिरामा
Śringāra-maṇjari-kathā page 13.

2. V. S. Agrawala Rājghāṭ Terracotta, J. U. P. H. 5. XIV, Pt. 1
(July 1941).

3. Studies in Indian Art. page 217.

Poets like Magha also describes the dressing of simanta type of kesarachana of a certain lady in Sisupalvedha.¹

Honey comb hairstyle.

(Chaudra patal or Madhu Patal Kesepasa.)

This type of hairstyle has been found on a female terracotta head² by Dr. V.S.Agrawala. In this coiffure the hair was arranged in the form of a honey comb. (figure 31B)

In Raghuvansha the hair of parikas have been compared with Chaudrapatal.³ This type of coiffure may be also called Chaudrapatal or Madhupatal Kesapasa.

It is said that this beautiful style was patronised even amongst the society women in Rome and thus had obtained international vogue in the ancient fashion world.⁴

1. सोमन्तं निष्पनुवन्धतो कराप्याम्

Sisupalvedha 8.69.

2. V.S.Agrawala, Rājghāt Terracotta, J.U.P.H.S. XIV, Pt.I (July 1941).

3. Raghuvansha 4.63.

4. Indian Art page 319.

Bhramarākākesapāśa.

According to V.S.Agrawala 'bhramaraka' was another style of hair seen on the head of the female terracotta ¹ (figure 31C) In this coiffure, the hair from one side sweeps upward and ends in volutes on the other wise of the head.

From it's resemblance to a row of 'bhramaras' (blackbees), this form of coiffure was known as Bhramaraka in the Gupta period.²

Chatrākākesapāśa.

This is an another hairstyle of female terracota figure ³ showing beautiful treatment of hair (figure 30, 31) The locks are turned into spirally frizzled curls and arranged in the form of semicircular concentric arches.

This form of coiffure resembles to a little opened umbrellas therefore, it has been given the name of chatrākākesapāśa ⁴ by Dr. V.S.Agrawal.

1. V.S.Agrawala- Rājghāt Terracotta, J.U.P.H.S.

XIV Pt. I (July 1941)

2. V.S.Agrawala- Mathura Museum Catalogue Pt. III
Chapter IV K.T. 242.

3. V.S.Agrawala, Rājghāt Terracotta, J.U.P.H.S.
XIV Pt. I (July 1941)

4. Studies in Indian Art page 216 .

Suklāṁsukāttālakakesā

or

Kokila Kesapāsa.

This was a special style of hair women used to wear turban like silken piece of cloth and they put their *tuft* of hair out of that silken turban.

A scene of Asoka dohada is carved on an ivory plaque found at Begram or ancient Kapisa. The head dress in all these figures is peculiar showing a spirally rolled scarf on the top of which hangs a braid of hair tied in a loop. It was this special hair style referred to by Asvaghosa as *suklāṁsuka attālakakesā*¹ B Vasudeva Saran Agarwala named it as Kokilakesapāsa because of the upper black tuft of hair on the pile of white silk resembling the black bird seated on a tree of white flowers ² see figure no.32.

Another variety of *Suklāṁsukāttālakakesā* has been mentioned in *Parijātharana Mahākāvya*³. Here the hair was tied with a white piece of cloth only one side of the head (laghubhāgvata)

1. पृष्ठपावनद्वये तिलकदुपस्य द्रुष्ट्वादवन्यप्रष्टां शिखे
संकल्पमास शिखे ध्यामा शुद्धामालप्रसारितायाः॥

Saundarananda 7.7.

Cf. तिलकशिखपावनायतेकिलु कुन्दपृष्ठस्थितः

Sringaraha page 4.

2. Indian Art. page 226.

3. व्रागवासी छमुगवद मूर्धनेमानन्द निरासिभासम्

पानाधिक इवासकिम्प्रियं प्रतिपत्तौ रोजसरौ यक्षिशाम् ॥

Parijātharana 8.4.

Sithile Kesa-bandhana.

This style of coiffure was very simple but artistic. In this style of hairdressing, a loosely tied knot was prepared. This knot rested on the nape of the woman. The speciality of such type of coiffure was its loose nature hence, it was known as Sithile kesa-bandhana.

The reference to Sithile kesa-bandhana occurs in sanskrit literature ¹

The female figure in figure no.33 has a simple knot of hair lying on right side of her nape. The end of the hair hangs over the back. This figure, is also decorated with valibhṛta kesa-racana upon its head.

Urdhvakesa-pāsa.

The reference to Urdhvakesa-pāsa occurs in Sringāra-maṇjari². In this style of hairdressing hair was arranged in elongated chignon having an erect position as shown in figure no. 34, 35.

1. शिथिलकेशवन्धनान्त कुम्भेन

Sakuntalā canto VI p. 115.

c.f. Sisupāla 7.62.

2. उर्ध्वकेशाम्बिर्द्युर्घृतीवनः

Sringāra-maṇjari page 52.

Cūḍāpāśā.

The modern word Jūḍā is originally derived from the word cūḍā. In Bhaktiresāṁrtasindhu the definition of cūḍā is stated as the hair which is fastened on the top of the head.¹

According to V.S.Agrawala in cūḍāpāśā the hair was parted in the centre and gathered back to form the cūḍāpāśā.²

Thus it is clear that Cūḍāpāśā was that type of kesāracanā in which hair was combed back and gathered in the form of a bun on the upper back side of the head as seen in the figures 36,37.

This type of ^{bun was} prepared in bun was any shape or in any side. Application of flowers in cūḍāpāśā is referred to in Sanskrit literature.³

Cakorakesāpāśā.

The reference to 'Cakorecikura' occurs in Pādatāditaka.⁴ Dr. V.S. Agrawala and Dr. Motichandra have left the word unexplained. We have not found any other reference to this word in Sanskrit literature nor we come across to this word in any sanskrit dictionary. However, it is not difficult

1. चूडापाशेन्यकुर्वन्तः

Bhaktiresāṁrtasindhu page 198.

2. Kalā aura Sanskriti page 199.

3. 'चूडापाशेन्यकुर्वन्तः'

Megha (Uttara) 2.

4. 'चकोरविकूर'

Pādatāditaka (Śringārahēta)
page 239.

to imagine the shape of cakore kesapasa. There is some controversy about the correct identification of the bird cakore, suresh Singh and other authorities have identified the bird with a kind of duck but this identification does not seem correct. Kalidasa always compares the breast of young ladies with the bird cakore ¹

Hence, Cakorekesapāsa can be interpreted in the following manner.

The coiffure which was tied in a round shape having a beak like formation in the centre was called as Cakore-Kesapāsa.

1. 'हन्दवर्तः स्तनान्तः'

Raghuvansha 16.63.

Chapter III

A L A K A

One of the most significant parts of hairdressing was alaka-racnā . Alaka itself was a symbol of beauty in Indian aesthetics Alaka both in it's dressed as well as in it's loose form has fascinated almost all the poets of Sanskrit literature. Vālmīkīvyaśa, Kālidāsa, Bānabhatta, Śrī Harṣa have taken deep emotional pleasure in describing the alakas of their heroines . The epithets such as arālakesī, Kutilakesī, kūncitakesī, vakrakesī etc. indicates the emotional as well as the physical aspect of Alaka.

Moreover, Indian method of describing beauty touches all the parts of the body from nail to head or vice-versa. In fact, 'nakha-sikha' varṇana' was the duty of a poet if he is writing a kāvya, therefore, alaka has a significant role in depiction of the beauty of women on the one hand and making the poem as a form of poetry on the other.

Alaka adds to the beauty of the face ' aleti bhūsayati mukham '

Poets usually took delight in describing nāyikā's front locks to enhance the charm and grace of her personality as is evident from some examples derived from the Sanskrit literature.

The beauty of the face having frizzled locks is depicted in Rāmāyāna ¹:

Kālidāsa considered the facial locks as a distinct mark of female beauty therefore, he always liked to describe vividly the alakās spreading over the face.

In Raghuvanśa the poet compares the dark shaded frizzled locks covering the beautiful face of Indumatī with blackbees

In the Meghadūta alakās are described falling on the eyes of the lady. Sometimes, they are removed from the eyes so that the ladies may see upward ³.

The charm of Pārvati's face, because of her frontal locks, surpasses even lotus and moon both ⁴

Not only Kālidāsa but other poets have also realised the innate beauty of the facial locks of their heroines. In Śringāra-māñjari the fascinating curls are described carefully arranged on the forehead of a certain lady. ⁵

1. तस्यामुर्लकुंचित फैश्मारम्

Rāmāyāna , III 63.9.

2. इदमुच्छवसितालकं मुखं

Raghuvanśa 8.55.

3. उद्युहीतालकान्ता

Megha, (Pūrva) 8.

4. तदानन्दीरलः

Kumāra-sambhava 7.16.

5. प्रयलोकीपवितमुग्धालकलाट फालकतया

Śringāra-māñjari p.57.

The wreath of curlylocks that fringes the crescent of her forehead was arranged beautifully as referred to in Karpūramāñjari¹

Bhavabhūti finds some special attraction in the movement of the beautiful locks spreading over the forehead of the lady.²

Forehead was considered the best place to stick the locks in curled shape³

Women used to take care of their front locks⁴ so that they might increase the beauty of their face.

Sometimes, alakās while neglected used to fall upon the cheeks and eyes of the ladies⁵

There is some obscurity in the meaning of the word alaka. According to some authorities alaka is curled lock.

1. Karpūramāñjari 1.26.

2. त्रिलितालाकुल्लाटन-इधुति

Uttarāramacarita 6.37.

3. Karpūramāñjari 1.26.

4. संयताग्रालक्त्वात्

Pādatāditaka (Śringārahāta) page 185.

5. कपील्लुलितालकम्

Janakīharan 13.38 .

वल्लकपिहिताद्यातः

The hair of the head if curled is called alaka. On the other hand, according to some other scholars alaka denotes the front hair only.

The synonyms of alaka have been given as Kūncitakesa, Vakrakesa, cūrnakuntala, cūrnālaka, arālakesa, kutilekesa, alakakuntala, vikuñcitagrakesa and varvariKE.

Sabdakalpadruma points out the meaning of alaka as 'Kutila Kuntala'² a curled lock.

Bānabhatta suggests the word 'bhanga'³ (a curled hair) or alaka.

Most of the dictionaries have given the etymology of alaka as- al (to decorate) + Kun.

Vācaspatyam refers to Amarkosa where alaka is defined as ' alakasciñenakuntalah'. Here cūrnakuntala and alaka are synonymous. Alaka is considered that portion of hair where powders prepared by comphor etc. are applied ⁴.

On the whole the correct etymological derivation of the word alaka was hidden to sanskrit scholars as it was natural that they tried to derive each word on the basis of root, which, as it is well known, is often far fetched.

1. वर्दीकः कुटिलकैशः

Unādisūtravrtti page 148.

2. Sabdakalpadruma page 113.

3. Kādambarī page 18.

4. कूर्मादैः दौदशूण्ड तस्य कुन्तलाशूण्डकुन्तलाः

तदि तत्र न्यस्यते इत्यन्ये

Sabdakalpadruma page 113.

This is true in the case of the word alaka also. It appears that the word alaka has got some connection with the word al (ad) which has the meaning of the string of the scorpion. Scorpion's string is curved by nature it resembles with the naturally curled lock specially front locks of woman.

On account of this similarity, people began to call the curled lock as alaka. The suffix 'ka' only distinguishes the curled hair from the curved string of the scorpion.

Mallinētha refers to alaka as ' Svabhāvavakrānyalakāni-tesām' It was not necessary that every woman must have been bestowed with curled hair by nature, hence, the woman who was devoid of natural curled locks practised artificial means to show her hair in curled shape. Straight hair was less appreciated in ancient time., therefore several kinds of aids were in vogue for the alakaracana. Some of them are described below.

Alakacūrṇa- Several pastes and glue (were popular for sticking the locks in the form of ringlets . 'Alakācūrānakuntalāh referred to by Amarakosa ¹ suggests that cūrṇa prepared with several chemicals were applied in Kesa by ladies to form their hair in twisted form. Camphor was also mixed in cūrṇa to do alaka racanā as mentioned in Śabdakalpadruma ²

While describing alekas of kerala women in Raghuvansā Kālidāsa also referred to alakacūrṇa ²

1. कूर्णादैः दीदशूर्णं तस्य कुन्तलाशूर्णं कुन्तलः
Śabdakalpadruma (part I) page 113

2. वलकेण वसूरेण शूर्णं प्रतिनिधी कृतः
Raghuvansā 4.54.

The female toilet experts (Frasādhikā) employed scented powder and paste in order to secure the effect of spiral twistings. In the description of Yaksinī living in separation from her husband, the poet styled her as lambālekā (Meghadūta) (Uttara 21) that is long hair loosely falling on shoulders, since the devoted wife had denied to herself the luxury of toilet and her spartan bath had made the alaka hair rough (Parusa) for want of oil, thus letting it fall on the cheeks.¹

In Jānekiharana the dropping of alakacūrṇa in the eyes of her husband is mentioned.²

Saffron -

Saffron was also an aid meant for alaka racanā. Kālidāsa referred to arunacūrṇa applied in alekās. while depicting the bathing scene in Raghuvansā Kālidāsa describes the red drops of water falling down from the alakās of ladies because of the application of aruna cūrṇa in their locks.³ Here the wet alakās devoid of saffron have been described as vakretara⁴ because they are not natural

1. शुद्धस्नानात्फऽप्यलकं नृनपागन्धलम्बु

Meghadūta 2.28.

2. चण्डलकञ्जुत वृण्ठिशक्ताराऽः :

Jānekiharana 16.31.

c.f. Kumārasambhava 8.19

3. पक्षीतराण्णैरुलकेस्त्वं पृथ्युण्ठं णान्वारिल्वान्वपन्ति

Raghuvansā 16.66.

4. Ibid.

curled but artificially made. Mallinātha comments eruna
cūrṇa as Kumkuma ¹

Application of Razor.

In ancient days alakās of women were also made with the help of barbar's instruments. Abhinavagupta referred to this act as 'Ksura-karma' as ' alākadiyojanā ' in nātyasāstra.²

Painting brush and colours.

Women were very much keen to their alakaracanā.

Occasionally in place of curled hair locks they ~~were~~ painted them with brush and colours as is, evident from Jānakīharana Kāvya ³

Different forms of alakaracanā.

Alaka-racanā in several forms were in vogue in ancient India⁴

Some of the popular types are given below.

1. Mallinātha (Raghuvansā) 16.66.

2. द्वारकर्पलकादियोजना

Nātyasāstra 21.72.

3. वरालकेश्यावलके विधाना विधोयमानै चल बुलिकाग्रात ।
च्युतस्य विन्दौरसितस्य पाणैसेव रैजेनवरौभृजी ॥

Jānakīharana 1.33.

4. छाटीसारचितालकान्ता

Paddacūdāmāni 1.73.

Alaka Pallava.

Women used to put their front alakās in the shape of leaves.

Women in distress did not do their alaka pallavaracanā. The reference to scattered forms of alaka patrāvetī decoration are found in sanskrit Kāvya¹s. The archaeological evidence of alaka pallava racanā is shown in the figure no.44.37. This is a nude standing female of Kusana period. This smiling lady is having her front locks in the shape of leaves. Two leaves are seen on both the sides of her Simanta

Alaka-vallari.

Alakavallari was also a type of alakaracanā. Locks hanging upon the face in the shape of creepers were regarded attractive. A number of adjectives used with alaka vallari suggests that this type of alakaracanā was prevalent among the ladies of upper class. Alakās formed into vallaries because of delicacy were capable of moving with a gust of wind.

These vallaries were painted into green colour so that it might be acknowledged directly as a creeper by the observer. In vikramāñkadeva carita these green vallaries have been compared with (moss)

1. Vikramāñkadevacarita 1.59.

Instead of single, women used to have a number of alaka-vallaries on their face Kumāradēsa has referred to many vallaries on the face of Sītā.¹

The *ekmīka* fluttering alakavallari is described as 'vyāmlolālakāvallari'.²

Sometimes, vallaries entangled into each other look like a net.³

Alaka-mālikā.

Women used to stick their front locks in the shape of a garland on their foreheads.

In the *karpūramāñjari* the poet describes the arranged wreath of curlylocks that fringes the crescent of a nāyika's forehead.⁴

The reference of *kuntalemēlikā* occurs in *Sāngāratilaka*.⁵

1. *Jankīharana* 9.23.

2. *Mālatī Mādhava* 10.2.

3. कुंचिताः केवल्यौ भद्रस्यैष वायुरतः

Ādipurāna 37.48.

4. *Karpūramāñjari* 2.20

5. *Sāngāratilaka* 1.60.

When separated from her husband the well formed wreath of the lady hangs down as Vyālambālakamālikā ¹.

Types of alaka.

Numerous references to the types of alaka have been found in sanskrit literature.

Frizzled locks.

Kālidāsa depicts the dark alakas of Indumati as 'Valibhrta' that is thickly curled locks ²

In Naisadha Damayantīs cūnakuntalās, are described as 'bhramibhrta' ³

The reference of valibhangā ⁴ occurs in literature only to denote the crippled locks of the heroine.

So valibhrta, bhramibhrta, and valibhangā all were regarded as deeplycurled , round shaped locks.

1. Śrīgānatileka 2.89.

2. Raghuvansā 8.53.

3. Naisadha 15.33.

4. Amarākāsatakhā 65.

Samyatā-aloka.

Ancient women occasionally used to set their curled locks on both the sides of their sīmantā.

In Pādatāditaka the setting of front locks are described as 'samyatāgrālakā'¹.

Ladies took special care in arranging their fascinating locks as mentioned in śringāraṁjari²

Sometimes, locks dishevelled by the just of wind were set by the ladies.³

Netlocks.

Poets while describing the play in water (Jalakṛīḍā) often point out the beauty of the wetlocks. Locks usually became moist with water.⁴ Sometimes, tears also caused the alakās to be moist as described in Pādatāditaka⁵ and Aryāśaptasātī⁶

1. Pādatāditaka (Śringārahāta) page 185.

2. Śringāraṁjari p.57.

3. Śiśupāleśadha 6.3.

4. Mrochakatika 5.35.

5. उद्युक्तौवनतौयशौप्लक्षु

Pādatāditaka (Śringārahāta) page 201.

6. अ्यालभ्युष्णकुत्तला

Aryāśaptasātī 514.

Dishevelledlocks.

Scattered locks were considered a mark of beauty for ladies.

Lord Siva loves to see the dishevelled locks of his beloved Pārvatī after dalliance ¹

The scattered locks of Indumati's face are described as 'Uochavēsītlakēm mukham' ²

Sometimes, the unruly locks opened the secrets of women's abhisāra ³

Moving locks.

Poets are very much fond of describing locks having a little movement caused by wind. ⁴ The face becomes more attractive with the moving locks. This type of lock has been described in several ways as vilulitālaka ⁵, taralitālaka, and tarangitālaka. ⁶

Not only wind, but other sources make the alakās flutter as in Vikramāñkadeva alakās move with the swinging of the cradle ⁷

Sometimes, the movement causes painful sensation to the husband ⁸

1. Kumārīasambhava 8.88. Pādatāditaka p.201.

2. Raghuvansā 8.55.

3. Amarākāsataka 93.

4. वैलालिमूर्तुभिराकुलितालकान्ता
Pādatāditaka 195.

5. Dhūtāvitasamvāda 6.37.

6. Uttarārāmacarita 6.37 Gitagovinda 12.7.

7. Vikramāñkdevacarita .236 .

husband.¹

Decorated locks.

In ancient days, women had a craze to beautify their alakās. They decked their locks with several kinds of flowers. Poets also liked floral decoration of their heroines locks. Sometimes, they had an originality in their imagination when they present even the sweats of heroine in the form of flowers.²

Kālidāsa knits the locks of heroines with beautiful flowers like mandāra,³ and bālakunda.⁴

Ladies used to have their floral decoration chiefly for two reasons - one to beautify themselves and other to make them scented.

Sometimes, due to the intensity of small black bees follow the Nāyikā as is evident from literature.⁵

Besides, flowers women used to adorn their alakās with pearls and ornaments.

The poet Kālidāsa decorates his nāyikā with muktājāla

अरुदलकन्युतवृण्डौ लेशफूण्डौः

Jānakīharana 16.31.

2. स्वैदविन्दुकुमान्यलकान्ता

Sisupālavadha 10.78.

3. Meghadūta (Pūrva) 11.

4. Ibid.

4. Kuttanimata 293.

as 'Muktājālāgrathitāmalakām' (Megha 1.63) The reference of alakamuktā occurs in Āryasaptasati ^{1.}

Different kinds of saffrons pastes and coloured powders were also the sources of aleka decoration ²

Rough locks -

Women at the time of separation from their husband and in sorrowful days never paid any attention towards their hair. With the result, their locks became dry and rough. The reference of 'asanskṛtālakini.' occurs in Kādambarī ³

Sometimes, dust makes alakās rough. In Raghuvanśa the 'ruksālakēgra' ⁴ as well as 'Paridhūserālaka' ⁵ are mentioned.

Occasionally the locks become rough due to the pasted sandal powder upon the forehead of the lady ⁶

1. Meghāntukākṣikī. Aryasaptasati 514.

2. Vikramānka devacarita 4.27.

3 Kādambarī page 188.

4. Raghuvanśa - 7.70

5. Ibid.

6. उत्तरान्धरात्रः Kumārasambhava 5.55.

cf. Kādambarī 4.77.

There are some other approaches to alaka found in Sanskrit literature as mentioned below.

Locks spreading over cheeks-

Curled locks spreaded over cheeks enhanced the beauty of the lady. The reference of 'Kapola lulithālaka' occurs in Jānakīharana¹ Alakakuntala falling over pale cheeks of the nāyikā is described in caurapāñcasikā.²

The beauty of fluttering locks mixed with rulling tears appears in Amarūkesatāka³

Locks covering the eyes-

The description of falling locks upon the eyes of nāyikās occurs several times in sanskrit literature.

Kalidāsa depicts the beauty of scattered locks falling upon the eyes of the nāyikā⁴

'Alakapihitāksya' is referred to in Āryāsaptasatī (306)

1. Jānakīharana 13.38

2. Caurapāñcasikā 4.

3. Amarūkesatāka 27.

4. अर्यासप्तसतीः

Megha (Uttara) 37.

The reference of pushing locks upside from the eyes occurs in sanskrit literature ¹

Long locks.

The poets not only appreciated the shorter and frizzled locks of their nāyikās but they also praised their long locks.

The description of the nāyikā's face having long flowing locks as 'dīrghālekamukham' occurs in swapnavasavadatta ²

In Amarūkasatakam the poet, depicts nāyikās long lock as lambālaka at the time of her distressed separation ³

End of the lock.

The curliness at the end of the alaka had the special attraction for beauty. Poets of Sanskrit literature describe the end of the locks in various ways.

In Rāmāyana the beauty of the vakrakesānta is referred ⁴ In sisupala the curled end of the locks considered beautiful as 'kāntālakānta' ⁵

1. उच्चार्यालकपीदाण्डालितं Padataditaka Page 246.

2. Swapnavasavadatta 5.10/

3. Amarūkasataka 62.

4. Rāmāyanakālīna Sanskrīti page 64.

5. Sisupalavadha 4.1.

The beautiful end of the lock as cārutmālekānta is mentioned in Jānakīharana ¹

Sometimes, ladies hold the end of their locks to look upward²

The poet Magha imagines the nāyikā's sweets in the shape of flowers sticking at the end of her alakās ³

Alaka in similes.

There are several similes for alaka given by different poets of sanskrit literature. Mostly similes are based on similarity colour, and form of the alaka.

Upama with black bee.

It was the most favourite simile often used by poets as 'lalātapatte kuralena, nivarde' ⁴ and ' alipatenīla kutilāma- lkāvati' ⁵

Kālidāsa points out the similarity between black bees and alakās ⁶ sometimes, the beauty of the face covered with black alakās surpasses even the lotus surrounded with black bees ⁷

1. Jānakīharana 3.21.

2. उङ्गुहीतालकान्ता: Meghadūta 1.8.

3. स्वेदविन्दुसुपान्यलकान्ता: Śisupāla 10.78.

4. Harisaubhāgyakāvya 2.19.

5. Kūṭṭanimate 110.

6. पृगुचस्तवालकान्तु Raghuvanśa 8.53.

7. Kumārasambhava. 7.46

Upama with cloud :-

Poets another favourite simile for alaka was black cloud. This simile was based mainly for the colour and density of the cloud ' ghanālakāh' is referred to in Pārijātaharana¹

Upama with the trees of tamāla.

Poets compared alakās with tamāla trees mainly for the similarity in colour.

Bānabhatta points out that the row of black alakās on the nāyikās face is just like the forest of tamāla on a seashore²

Upama with blacksnakes.

Sometimes alakās were compared with the black serpents

In Ādipurāna the front alakes of the nāyikā have been compared with the newly born black snakes³.

1. Pārijātaharana 1.2

2. Kādambarī page 545.

3. वल्लः कामकृष्णादिः शिश्वः परिपुर्विताः

CHAPTER IV.

V E N I

It seems that the word *veni*, at first was connected with 'cut'. In ancient time, and even in some part of our country at present also, the shape of cut prepared with straw had a tail at the end. The tail was called as *veni* or *venikā*. In the *Mahābhāṣya* the word *venikā* has been mentioned ¹. The form as well as appearance of the *venikā* was similar to the *veni* of a woman. The method of preparing *venikā* was similar to that of *veni*. Probably the word *veni* was borrowed from the culture of the folk.

The word *Veni* is found in two forms *veni* as well as *venī*. The etymological derivation of the word *veni* is not certain.

According to *Sabdakalpadruma* ² the word *veni* is derived from the root *vi + ni* (aṇḍadic 4.48)
Prasodarāditwātnatvam *veni + niś*.

Sanskrit *Sabdārtha Kaustubha* derives the word *veni* in another way ³ *ven + in + veni + niś + venī*
The same derivation is given in *Vācaspatyam* ⁴ also *ven + in* or *niś*.

¹ यदाहि वैङ्गान्तः कटौभि सवीदिती भवति प्रकौति कटवित्येव तदामवति ॥

Mahābhāṣya (Kielhorn Edition) 3.2.102, page 114.

2. *Sabdakalpadruma* (IVth part) page 494.

3. *Sabdārtha Kaustubha* (Sanskrit) page 1103.

4. *Vācaspatyam* (vith part) page 4959.

According to *Amarkośa*¹ the word *veni* is derived from *ven*.
 Ramaśrama comments upon the words as वैणति ॥ वैणति वैष्ण-निशामैन
 वादि ब्रावानगमप्लानविन्तासु (अ०३०६०) ६३ (३०४।१५) ॥ () १
 श्रुत उपलानित स्थावत्यर्थ ॥

Sabdakalpadruma refers to it as a particular hair style
 of separated ladies²

Whatever may be it's derivation the word *veni* is used for
 a particular type of *Kesāracana*. It is mainly used for
 weaving, braiding, of hair, hair twisted and interwoven
 into a single braid and allowed to fall on the back³

Jīvagoswāmi takes *veni* as the long braided locks on
 the back side⁴

According to *Bhagvatsharan Upadhyaya* 'Ek-veni' is not modern

1. 'केशरवनामैदेवम्': *Amarkośa* Page 237.

2. 'पृष्ठितमतृकादिधायैकेशरवनाविशेषः' इति भृतः

Sabdakalpadruma (part IV) page 494.

3. Monier william page 1014.

4. वैष्णविष्णवागी दीर्घतया केशुःकन्द

Bhakti RasemritaSindhu commented by *Jīvagoswāmi* page 199.

Jura, He describes ' ekveni' hanging on the back down to the buttocks of a separated lady ¹

The veni prasadhana carving of Mathura Pillar in figure no.37 denotes that veni is a long braid of hair falling on the back side of women. In this pillar, the woman is looking in the mirror held in her right hand and is arranging her frontal hair with left. Her husband is standing behind her and is dressing her long braid falling on the back and interweaving with a garland (mālyagrathana) The female attendant is carrying a garland in a trays (mālyā-
charigerī) ²

Synonyms of veni.

A number of different words have been used for veni. The word Kaparda occurs in the KAPARDA vedic literature. Kaparda means braid of hair . This word refers to the vedic custom of wearing the hair in braids or plaits. The word kaparda occurs in the Rgveda 10.114.3,

In Vājasaneyi sāmhitā ³ the goddess Sīnivalī is described as ' wearing fair braids ' - 'su-kaparda.'

On the word su-kaparda Uvvata comments -
'Kesasamyana prakārah/Sādhu Kesasamyamana Venirevākaparda'
Uvvata on v.s.2.56.

1. India in Kālidāsa . 205.

2. Agrawal V.S.Indian Art p. 228.

3. Vājasaneyi Sāmhitā 11.56.

It denotes a particular type of *kesaracana* or beautiful style of hairdressing is called *veni* or *kaparda*. Mahidhara also opines in the same way as-'*Kapardoutra striremucita Kesabandha- visesa* .Sobhana Kaperdo yasyā sā *Sukapardē* ; Mahidhara V.S.2.56. ¹ According to Griffith ¹ *Su-kaparda* means " fairbraids" .

According to Monier William ² the word *Kaparda* means braided and knotted hair. Knotted so as to resemble courie shell.

Venika.

According to *Sabdemala* *venika* is a particular style of hair.

Saśruta Samhitā ³ calls it as " *Rajjuverikāpatta*" Generally, the suffix ' ka' denotes short form so *venika* means ' short-*veni*' but in literature it has been used even for the longest *veni*,*veni* that touches the upper part of the heels ⁴

In the *Sringāra Tilaka* ⁵ also the word *venikā* is used for a long*veni*.

1. White yajurveda 11.56 page 94.

2. Monier william page 250.

3. *Suśrutasamhitā* 1,25.40.

4. 'यच्चास्याः कुटिलापि गुलफवल्यव्यालिक्ष्मी वैषिका'

Nalacarita 1.34.

5. पूर्वाङ्गाविलिप्तिनोऽपाद्यः पूर्विपूर्वाकृतिं
प्रस्तुकौ काल्युक्तंविप्रपराद्वायोऽस्तो वैषिकासु ॥

Sringāratilaka. page 22.

Praveni.

The etymological derivation of the word PRAVENI as found in 'Sabdakalpadruma'¹ - प्रपणः (णी) स्त्री प्रपणी वीयते हति पृष्ठ वीयती - कीज्याज्यविष्यो निः उण्ठो ४।४८ इति निः णत्वस्तु बूदिकादिति यदिको छीण् ।

In vacaspatyam² and in sanskrit Sabdartha Kaustubha³ the word is derived as प्रपैर्ति - स्त्री . प्रपण् + वृ + देवृ

In classical literature, however, the word is used in the sense of a long veni. In Raghuvansá the river Yamuná is compared with Praveni⁴

Thus it can be assumed that Praveni is very long veni and also beautifully decorated.

It is a beautiful veni says sabda-kalpadruma⁵

1. Sabdakalpadruma page 296.

2. Vacaspatyam page 4493.

3. Sabdarthakaustubha page 783.

4. Raghuvansá 15.30.

5. 'यहा प्रवैणति सौंदर्यं प्राप्नोन्तीति'

Sabdakalpadruma page 296.

According to Abhinavagupta there was slight difference between veni and Praveni. This difference was not in the nature but in the form ¹.

Forms of Veni.

EKVENI- Hair twisted into a single unornamented braid and allowed to fall on the back is called ek-veni.

The reference of the word ek-veni occurs in Rāmāyana² so often. Bharata also refers to this type of veni in Nātyasāstra³. He prescribes ek-veni for 'munikanyā'.

In classical literature⁴ however ek-veni has been referred to in the connection of a separated woman. Kālidāsa has always used the word to denote the stage of separation. But from the evidence of archeology it is difficult to proof that one veni was a sign of a virahinī. On the other hand almost all the statues having one veni available in the museum indicate Śringāra and full of decoration.

1 'एकस्त्रियवर्थस्य वैचित्र्ययांगो वैणिप्रसिद्धिमात्राः'

Abhinavabharati, Vol.4, page 291.

2. Rāmāyana Ayodhyākānda 10.9.

ibid. 5.65.14.

Ibid Sunderkānda /V 20.8.

Ibid V 58.59.

3. Nātyasāstra (Abinavabharati) chapter 21, page 19.

4. Mahāvīracarita 7.5.

Pārijātaharana (canto I) 8.20.

A New Yakṣī image from Mehrauli having ekQveni ³

Figure no. 36. is a beautiful yakṣī image is stated to have been found during excavations near the qtb minār at Mehrauli in 1912 . It remained deposited all these years in the Delhi Fort Museum as a Buddhist reiling pillar No.A.29 (2' 6 $\frac{1}{2}$ " x 9 $\frac{1}{2}$ " x 8" carved face) It has now been shifted to the National Museum.

The sculpture shows a female figure standing under a tree and embracing the trunk of the tree with her left hand, in an attitude which suggests that she held a branch of the tree with the up-lifted right hand like a Śālabhañjikā figure. Unfortunately, the sculpture is damaged and a portion of the proper right side has vertically been cut away. Similarly the above portion showing the upraised hand and the foliage of the tree and the lower portion of the legs are lost.

The long single braid interwoven in two locks coming down to the girdle is shown falling on the side . Of a pair of simple ear-pendants the one in the right ear is damaged, and the face is badly mutilated. The figure is wearing a flat torque of which the details have been effaced, and three pendant necklaces. The one falling above the breasts has a clasp consisting of cylindrical heads separating two round human-faced plaques with a handipada symbol pendant from each. The second necklace falls between the middle of the breasts and has a square plaque hanging

from it. The third one falls below the breasts and has in the centre a prominent round padaka carved with a lotus. A thin doublefolded string passes below the breasts and a chain running from it connects with the broad girdle below to keep the latter in position. A thin richlydecorated ribbon embroidered with pearl pattern on the two sides and a series of horned animal heads in the centre, is knotted in front of the girdle, with it's loop falling on the left and the two loose ends in front of the legs. This charming device lends beauty to the whole figure. The broad girdle consists of six strings, the first, third and fifth of hexagonal fluted beads, the second and sixth square beads with round ends and the fourth of flattened round beads carved with eight petalled lotus flowers. The lower part of the figure is wearing a dhoti indicated by folds and a Zig-zag fringe on the left thigh.

The sculpture is made of buff coloured Sandstone and is to be assigned to the second century B.C.

Dwī-Veni.

Bharata has used this word dwī-veni in the Nātyasāstra.

According to him dwīveni was a characteristic of
1
Abhīra women

Figure no.39 is a ⁴⁰colossal statue of ayakṣa female of Maurya period found at Besnagar near Bhopal. The back portion of the statue is visible in this plate. This is a standing figure having two ⁴⁰venis reaching upto the girdle encircling the hips. The lower portion of both the ⁴⁰venis are joined together.

The hairs on the head are combed beautifully denoting a special style. Unfortunately the hands of the sculpture are damaged.

A piece of cloth is wrapped in the lower part of the figure.

Figure no.40 is a beautiful bust of Yaksi found at Bharhut (185.80) B.C. It is placed now at the Indian Museum, Calcutta.

This Yaksi has the highly ornamented head dress. The hair is beautifully combed in two parts. There is a line of partition (simanta) on the middle part of the head. The sculpture has two venis but one ^{placinq} veni put in front is visible and the other one is not. The other veni is placed on its back. The veni in front is seen hanging on its right side. The upper part of the sculpture is not wearing any garment, but mostly, is covered with ornaments. The figure is wearing two types of necklace. One is round shaped having several strings. The other is long shaped falls between the middle of the breasts having five strings.

Triveni.

Archaeological evidences are not easily available for tri-veni. The reference to Triveni for hair style occurs in literature. The word 'Triveni' is used for triple braided as well as for the place of confluence (Prayāga, now Allahabad) of the Ganges with the Yamunā (Jamunā) and the Subera ¹ near Saraswati

Catus-Kaparda -

The reference of Catus-Kaparda occurs in the Rigveda

1. 'तित्रौविण्यस्यामिति त्रिवृणी' : Unādisūtravṛtti page 155.

(10.114.3) A maiden is said to have her hair in four plaits. Sayana explains this word as for locks braided. According to Monier william catus Kaparda means fourtufts² ' Kapardin 'could be the ' captor' of the Bible, those who are connected with the Egyptian 'Kaptu' and the habitants of crete whom the Egyptians represent with braided hair²

Pancaveni - It is rare. The point that merits attention here is that the sacred or magic number five is automatically included or merges into Sataveni.

Satveni-(six braids)

Figure no. 41 denotes six braids upon its head. The hair is arranged into six braids and then twisted up into six rays, kept into an erect position either by means of wax, or with the help of sticks or wires enclosed within.³

Bahuveni - Fig

Figure 43 is a beautiful lady having several braids of hair upon her head.

Fig 44 is the back side of a lady. This figure also indicates a number of venis tied together at the end.

Varieties of veni.

* Broad as well as long veni-

Some venis have been described long and broad in shape by different poets. Long venis were prepared by several locks of hair so as to appear and thick and broad.

1. Monier william page 460.

2. Art culture of India and Egypt page 3-4.

3. The position of women in Hindu civilization page 290.

In Rāmāyaṇa¹ the long and heavy braid of sītē is called as 'dīrghā vīputā veni'.

In Ādipurāṇa² the 'āyataveni' is compared with the river narmadā full of it's streams.

Thin and delicate veni.

Thin venis of women are also mentioned in Sanskrit literature.

In Ādipurāṇa³ the description of lean and thin veni is found.

Kālidāsa compares the narrowness of the river with the pratantu veni of prositabhartrkā⁴

Smooth veni-

Hair is oiled anointed and well combed and is interturned in the form of a veni . This type ofveni is called smooth veni kālidāsa calls such smooth veni as 'Srigdha-veni' in Meghadūta⁵

Rough and hard veni -

Veni remained neglected by the ancient women at the time of their separation from their husband so men neither opened their venis nor combed them, with the result that they became rough and hard .

T

1. Rāmāyaṇa V 14.9.

2. Ādipurāṇa 30.83.

3. Ibid 26.31.

'तीक्ष्णात्पुत्रनुसिनिलाऽसावतीत्प्रस्यसि-यः'

4. Megha(Pūrva) 31.

5. Megha (Pūrva) 18. 'स्त्रियवतीसप्तमी'

Reference of *dhūsarveni* occurs in *Jānakīharana*.¹

Kālidāsa has referred to this rough type of *veni* several times in his words.²

Different places of *veni*.

In sanskrit literature *venis* of ancient ladies have been described falling on different parts of the body . The reference of falling *veni* on the face is found *Lilāwati*³ *Aryasaptasati*⁴ etc, *veni* falling on the back is also described as ' *Prastavyālambiveni*'⁵

Sometimes, *veni* falling on the front side of the body is beautifully depicted as in *Karpūramanjari*⁶ *veni* clasped within the *vakṣika* folding of breasts is found. In *Parijatkarana* the *veni* of *Satyabhāmā* is described reaching upto her navel point.

1. विपाप्हुनी द्युसर वैणिरौविष्णुः पदद्वत्प्या वपुर्दितुर्मनः

त्वग्नुवः स्थानमुपालिकारतिः प्रियस्य चैगलकुधारया ॥

Jānakīharana 19.56.

2. पूर्यौपूर्यः कठिन विषमा सादर्यतोऽकपीलादाषावतष्ट्रापयमित -
कलेक्ष्मीर्पो कैण ।

Megha (Uttara) 30.

3. वैणिलतादरतिरौक्षितपुहन्ती वद्वं पर्योदपरिषीतविष्वन्दुविष्वम् ।
वावेपमानतनुरास्थित लक्ष्यामे लीलावतीविष्वित लौल तर्त्रंभागे ॥

Lilāwati.page10.

4. *Aryasaptasati* page 373.

5. *Rasasadanabhāna* 75.page18.

6. *Karpūramanjari* 2.1.

long venis generally hang upon the thighs of lovely women ¹
Sometimes, venis touch the shanks ² of particular women.

The ~~same~~ reference of longest venis as to touch the
ankles of women are also found in sanskrit literature.³

Some Upamānas for veni.

Venis have been compared differently in different occasions.
The comparison is mostly based on it's size ,shape and
colour.

Venis are compared with black snakes frequently in
literature.

In Rāmāyana,sometimes, the long, heavy and shivering
veni of Sītā is compared with moving snake ' Vyālīvparisar-
pativeni ⁴

The veni of Sītā reaching upto her thighs is compared
with black snake due to it's blackish lustre ' nīlanēgābhaya-
veni'.⁵

In Jānakīharanā the black snakes are compared with
veni ⁶

1. 'नीलागापयावैष्या वर्धन गत्येक्ष्या'

Rāmāyana Sunderkānda 15.25.

2. 'जंघापवल्लभपाना वैष्य'

Padyaveni page 77

3. 'यच्चास्याः कुटिलापि गुल्फावल्यव्यालिङ्गिनीमेणिका'
nalacarita . 1.34.

4. Rāmāyana Sunderkānda 14.9.

5. Ibid. 15.25.

6. कणिमिः प्रतिविम्बपातरः त्रितिभिर्मान्ति शिरोत्तिष्ठिमिः ।

रचितैरिष वैष्यमन्त्येविरापदस्य पुरस्य शासितुः ॥
Jānkīharanā 4.54.

The *veni* due to it's blackish colour and roughness (during the time of separation) is compared with the horn of buffalo¹

Poets sometimes talk of *veni* as a line of forest²

Veni when it is not tied in the shape of Jūḍa but hangs on the back is compared with 'dhūmasikha'.³

In *Karpūramāñjari* the braid behind the lady is acting the part of cupid's whip⁴

Sometimes, *veni* is compared with the string of the bow of the God of love⁵

Besides, the string of the bow *veni* is also compared with the creeper of Kāma.⁶

1. 'बावदा पहिणी विभाणविडापासु-मुव्य देणिसु'।

Sringārākāshā (Pēdatāditaka) page 201.

2. 'नीलनागापया वैष्णवं जर्जन गत्यैक्या
नील्या नीरदापाथे वनराज्या महो मिव ॥

Rāmāyana, V 15.25.

3. 'मुक्तवैष्णोऽधूमशिशामिव'
Veniśamhāra 1.19.

4. 'पुटीवि देणिदण्डैविष्णवस्त्रमित्रावन्ती'

Karpūramāñjari 2.39.

5. 'क्षेत्रीव्यादिह दिरचिता हृश्यते यश्वय शौची'।

Sringāratilakabhadhāna 2-27.

6. 'उल्लंघ्य जंशामवलम्बपाना दैण स्फुर त्यायत लौवनाया
पद्यविलक्षणविलक्षणदेव? शास्त्रिकायांन्यस्तासि वल्लोवमनौभवेन ॥

Some social aspects of Veni.

Veni has a great significance in evaluating individual, domestic position of a woman expressing the condition an amorous problem of her day to day life. Veni indicated the social status of the woman whether she was married, unmarried, separated, widow or otherwise. Psychology and traditionally heroiness are depicted as capable of intense feeling and as such their complex emotion lying dormant in the secret recess of their heart revealed by veni their inner intensity of feeling and thereby made their life worth living veni was the real medium of emotional expression which minimised tension and relieved sorrowful pressure of tragic circumstances of life such as separation widowhood, or any such calamities. But for veni her life perhaps would have been an unavoidable no less than a tale of tears.

Veni was the index not only of the inner contents of a female heart but also it represented her social status. The uniform texture of veni prevailing in the female world indicated the common characteristics of woman hood belonging to an eternal classless society with it's pristine beauty. Happy women used to take care of their hair, they oiled and combed them and knit themass of hair in several types of braids technically called venis. Further, they used to decorate their venis with so many decorations.

They wore flowers,¹ pearls, and gems² in their long hanging tresses. They also wrapped wreaths and garlands in their venis³ Gold ornaments⁴ and ornaments made of precious stones adorned their venis. Such decoration of their venis suggested the prospects of union with their husband.

Separated ladies neither oiled their hair nor combed it. They did not do their braid or veni in order to make it fresh which consequently grew rough and dry⁵

When their husband returned back from abroad, they first of all rubbed the dirt of their (husband's) feet with their hanging rough veni, then washed them with tears and finally with water⁶

1. Caturbhāṇi (Introduction) page 52.

Priyadarśikā (canto -2) page 29.

2. Pādatāditaka (Śrṅgārahāṭa) page 237.

3. Adipurāṇa 37.141.

4. Karpūramāñjari 2.21.

5. मूर्यौमूर्यः कठिनविशार्द्धं सादयन्ति कपोला दामाकतव्याप्यमि तनहैनैकवैर्णवैरण
Megha (Uttara) 30.

6. व्यालप्यपानवैर्णवैरुद्धूलिङ्गममभुमिष्ठात्मु ।
आयातस्य पर्वप गैहिन्या तदनुसालिष्ठ ॥
Āryāsaptaśati 560.

This process of dedicating the beautified lady in the service of the lover was a part of religious conviction and sacrificing aspect inherent in our Indian tradition to attribute divine presence in any object or lover or beloved.

Women sometimes, used to take oath holding their *venis* in their hands.¹ They occasionally, used their *venis* as the source for committing suicide.²

'*Ekveni*' was the permanent symbol of separated womanhood. It was a mark of anguish for a woman during separation from her husband. Neglect of coiffure was a mark of grief or violent excitement.³ Refraining from loosening the tied up *veni* for cleaning and dressing was an indication of some strong feminine resolve, and the best compliment a husband could pay his wife was to fulfil her wishes and loosen her '*ekveni*'.

'*Ekveni*' was also the sign of rage and anger.⁴

1. शीकापितप्ता बुहुधा विविन्द्य सीतापैण्युद्ययन्तु होत्वा

उद्विष्वैण्युद्ययन शीप्रमहं कविष्वामि यमस्य पूलुपु ॥
Ramayana Sm V . 28.18 .

2. Ibid.

3. Ibid 65.14., V 20.8. ,V58 . 59 .

4. Ramayana II 10.9.

Valmiki very often refers to this aspect - 'ekvenidharadina' to indicate the pitiable condition of women in ancient days.

Bharata suggested 'ekveni' as the hair dress of women in their separation ² In classical literature also 'ekveni' has been described as the sign of 'Prositabhartrika's ³ During the period of their separation their venis remain stiff, rough, uncointed, and full of dirt ⁴

1. Rāmāyana V 65.14. , Rāmāyana V 58.59.

2. Abhinavabharati Volume III page 121.

3. Jānakīharana 4.54. , Mahābīrīśwara 7.5.

Śringāratilaka 2.89.

4. Jānakīharana 21.56. Śringāratilaka 2.89.

CHAPTER V

Hairdressing, and its aids.

In ancient days women paid meticulous attention to the improvement of their personal appearance by proper toilet known as ' Pratikarma ' ¹ Personal decoration has been regarded as an art from ancient days . ' Lalitemandhuramandana-vidhi ' was popular at that time ² The professional women were called as ' Saīrandhri ' (M.B. Vārata- 17) Saīrandhri was also known as ' Kesa-kārikā ' (Vīrat-13) Amarakośa comments ' Saīrandhri ' as Silpakārikā ³ see figure 45.

Pāṇini refers to the art of personal decoration as Subhagañkarana in III . 256. The dressing of hair played an important role in one's personal adornment. The head with beautiful hair ' sukesā' was highly prized ⁴ women had dominating interest in their hair dressing ' Kesa-veśa' ⁵ Kesa which were dressed in an artistic manner by the dandy called Kesa-ka ⁶

1. Rāmāyaṇa - II , 37.35.

2. Samaya Mātrikā - 10.

3. Amarakośa page 209.

4. Rāmāyaṇa V 31.15.

5. India as known to Pāṇini page 129.

6. India as known to Pāṇini page 129.

The 'Islitamadhura mandanavidhi'² was very much popular in ancient time. Even primitive women had a high sense of their personal beauty and paid considerable attention to their toilet to enhance their grace of form and adornment. The forest girls had also natural desire for decoration of hair. In Abhijñāna-Sakkuntala Sākuntalā's friends try to set her hair with a keen sense of the art of Beautification².

There was a passionate desire among women to cultivate the beauty of hair with the help of various types of hair dressing as seen in the charming styles of coiffure both in sculptures and paintings.

It seems that traditionally women in general were familiar with the art of their family hairdressing and each of them individually indulged in this creative art. There was individual amateur as well as professional binder of hair called 'Kesimī'.³

Apart from the individual hairdressing Sakhī or friend also dressed the hair of the princess⁴.

Figure 46 shows the dressing of hair of a lady by her friend.

1. Samayamātrikā 7.10.

2. इलाज्जा हौलियावदे पांचसपाठमणं विरेष

Kālidāsa granthāvalī page 66.

3. रवय वार्षमैत | स्तनयिंति गणय कैश्चिनि केश्यमसंतमु |
Naisadha 4.114.

4. केशप्रसारं वस्त्रं वापिन्याः कामिनाः कृतः | लकडिभूद्वस्त्रं लकडिभूद्वस्त्रं ||
Naisadha 15.29.

Besides this, lovers also had the pleasure of dressing the hair of their beloveds. In *Rasapancādhyaeyī* the female associates gopinies of Radha and Kṛṣṇa deduced the idea that Lord Krishna must have dressed and decked the hair of Radha with floral equipments prepared by him from the observation that they sat together in a particular fashion leaving certain clues there for the guess work¹.

In *Vikramāñkadevacarita* the dressing of beloved's hair by her lover has been described as 'Kecalilābendham'², men feel sensual experience while decorating the hair of amorous girls is mentioned in *Padataditeka*.³

Lord Śiva also readjusted pārvatī's hair opened during the time of their congress with the help of Parijātaflowers.⁴

In the inscriptions of Mathura and Lucknow Museum the illustration of lover binding the hair of their beloved is amply provided. Fig. 38.

In the art of hairdressing in various forms had a very prominent place. Hair was bound in different shape and fashion in a multiple types of artistic form, ways and

1. संस्कृतदर्शक सामिका भृष्टेर कामिनी कामिनी संतिकामिक्षात्पुरी
क्रमाप्रसाधनं वत्र वामिन्या; वामिना वृत्तप्र ।
तनि-दूष्यत वान्नामुप विष्टमिह धूवम् ॥
2. *Sasapadīcādhyayī* kā *Sanskritika*, *adhyayana*.
Vikramankadevacarita canto II 12.77 page 234.
3. यशाप्रियाकृष्णाका स्तातीती णं सलिलाद्वं लेजपाशं
प्रियल पद्मलं त्रैनं परिपाण्यती छिप्तु ।
Pedataditaka (*Srugaranata*) page 178.
4. *Kumārśambhava* 8.27, 9.21.

means. Sometimes hair appeared different forms of braids and more often in beautiful knots . Equal prominence was imparted to hair-locks. To add to the grace of a beautiful face locks were given the shape of leaves and creepers to enhance the facial beauty. Figure no.44.

Before starting the hair dressing it was rather considered proper to wet the hair first, so that it might be absorbed with the fragrance of myrrh and perfumed oil . The description of drying the wet hair with a piece of neat and soft cloth is found in sanskrit literature ¹

On a Mathura pillar a woman after bath is shown standing with her back to the visitor and drying her hair by squeezing out water from her locks. The drops are being swallowed by a Hamsa. Themotif is described in the Matsya-purāna as that of Kesa - nistoyakārini. cf. also Kabari nischyotana in Śringāra-mañjari of Bhoja ².

See figure 47.

Thus after wetting and perfuming hair the hair dressing proceeds further. The hair made brushed and combed properly to shape them in different forms. Simanta rekha was also an essential part of hair dressing.

1. इणिकाकुल पाताका स्नातीकीर्ता सलिलार्प्ति केशपाशां
विष्णुपुरुष वैष्णव परिपार्वयन्ती लिङ्गति ।

Śringārasudhikarabhāna page 43.

cf. Rasagedanabhāna . 33.

2. Indian Art page 266.

Simanta-

The partition of hair 'Simanta' precedes the main hair knot of hair-dressing. Simanta- Simayah Simh
vā ante. The reference to Simanta is there in Mahābhāsiya¹. The word Simantini applied to women is derived from the word Simanta².

Sābārnava also mentions 'Simanta-striyām māstaka
Kesāvīthyaṁudāhṛitam)'

The hair partition is conspicuously shown in the stone images of kusāna period.³ Hair was partitioned with a distinct line dividing the hair from one end to the other. A kind of hair circle was formed just near the forehead from where the line of partition began as shown in figure no.4.

In the Naisadha⁴ we find the heroine parting her hair with her hands. The reference of Simanta also occurs in Nalacarita⁵

The Simanta was formed by women by dividing the hair in two parts, sometimes, they introduced vermillion in their parted hair⁶

1. Kāśikā 6.1.94 page 151.

2. Mahābhāsiya 6.1.94.

3. Iko. Museum figure no.61, 65, 99. Mathura Museum fig.no.J.54.

4. 'सीमन्ते निष्कृद्युभ्यसी कराय्यतु'

Naisadha 8.69.

5. Nalacarita. 3.26.

6. दन्धनमाचौमुच्या त्रिलोकापस्ययुक्तमानस्य ।

सिद्धिरितसीमन्तवृत्ते न सर्वदं विदीणमिति ॥

Āryasaptasati.

Besides vermillion, women used to adorn their simanta with ornaments and flowers¹

Ladies, usually tied their hair with both of their hands. Thus while raising the elbows upward before their lovers they blush².

Sometimes, women rearranged their muffled hair with one hand only³

In the case of women called 'Prositabharmika' whose husbands were away from them they did not oil, decorate or arrange their hair in any luxurious or fashionable manner. Such a prositabhartrikā maintained a single veni (Ekaveni) till her husband returned to unweave that. There are several references for it in Sanskrit literature which have been dealt separately in the chapter of veni.

A number of words for binding the hair have been used by the great poets of Sanskrit literature. Some of the verbal forms of binding hair are given below. Each of them denotes a particular mode of binding.

1. 'सीमनैव त्वदुपर्यं यत्नीयं वृक्षाम्'

Megha uttara 2.

2. वान्तमाल्यकवहस्त संयमन्यस्तस्त वस्तकुया स्फुटीकृतम् ।

वाहुपृष्ठया तदुच्चलं दीप्तये सूख्यलधीमप्युच्च सः ॥

Naisadha 18.119.

क्षिरपिजसंक्षिप्ताकुलैकपाणि

3. Kiratārgunīya 90.52.

cf. वन्धे स्त्रंसिनी चकहस्तयमिता : पर्णिलामूर्धितः ॥

Abhigñāna Śākuntala 1.28.

Uttamsayati¹

The root tasi is used in pāṇini dhātupath 1730 in the sense of decoration . Therefore, the hairdressing in which flowers and ornaments are used is called uttamsayan. This word may refer to the decorative type of hairdressing even without the help of any ornament.

Nahayati²

The root 'nah' is used in the sense of binding of the hair. The word emphasises particularly weaving of Kesa.

Samyamati-

The root 'Yama' is used by pāṇini in the sense of wrapping of the hair ' Samyamana' denotes the arrangement of the scattered hair ' caikahastayamitāḥ paryākutamūrdhajāḥ' ³ The well arranged hair is called ' Susamyata kuntala' ⁴ ' niyamitāgraih kuntalaih' ⁵ 'Kacahasta 'samyamana' ⁶ or 'alakasayamana' ⁷

Badhnāti-

This was very popular method of tying hair. The word

1. 'Uttansaiysyati kacanastava-' venisamhāra - 1.21.

2. ' Parinadhakula keśasantatih' - Janakiharana 4.61.

3. Abhijñāśākuntala . 1.28.

4. Mahāviracarita 6.9.

5. Jīvanandana . 1.38.

6. Naisadha 18.119.

7. Vikramorvāśya 3.6.

'bandhana' indicated knotting of the hair. It is the general term for all types of hairdressing. Like 'nivibandhan' the word 'kesabandhana' denotes fastening of knots. Several references of 'Kesa bandhan' occur in Sanskrit literature'.¹

Runeddhi.

The root rūdh is also applied in connection with the tying of hair.²

Samvarana -

This word is also used for dressing the hair. It indicates a particular style for the decoration of veni³

Samharana-

The word Samharana as well as Samhāra are found in connection of veni⁴ as veni Samharana or veni Samhāra.

This word Signifies assembling of scattered hair in an uniform manner.

Guhati-

The root "guh" occurs in the dhatupath of panini in the sense of dressing the hair 'guh samvarana'^{8.9.6}

'kesān juguh' occurs in Mahābhārata⁵

1. Kālidāsa granthavali page 115.

2. 'तन्मूर्द्धपाशमन्तरी वसन्य' Naisadha 15.29.

3. 'तन्मूर्धनाम् चिरात् वसन्य' Ibid 15.30.

2. 'कक्करुतस्तु' Raghuvansā 6.20.

3. 'वैष्णुसुंवरण' Sanskrit worterbuch page 1351.

4. 'वैष्ण उंहरण' Ibid.

Arcati-

The root arc has also some connection with the decoration of hair. The reference of 'arcitacikura' is found in Sanskrit-literature.¹

Vicinvana -

This word refers to the arrangement of hair with fingers. It may be rather the preliminary process of hair-dressing.^{2.}

Recati-

This verbal form is very popular with hair dressing. It is used in dressing any type of hairstyle. The word 'Viracita' is used for the complete form of hairdressing.³ Sometimes, it is used for alakarsacana- a particular style of hairdressing.

Anusvaja-

Banabhatta used the word anusvaja in the sense of setting front locks.⁴

1. *Sringaramanjari* page 85.

2. 'विविन्दन्ती लैशानु व्यवन कर्त्तृः'

Radharasasudhanidhistava - 53.

3. 'विरचितापाकुः लैशपात्रः'

Ratnavali 1.16.

4. *Kadambari* page 555.

AIDS OF HAIR DRESSING.

Mirror.

The function of mirror as an instrument for hairdressing was also conspicuous. A mirror was an indispensable article for 'prasēdhanakata'. The uses of the mirror were many. They were looked into for giving the final touches to the self-decoration used for fixing the flower in the hair at the right place, for adjusting the head ornament, for putting vermillion in the hair parting, for adjusting the coiffure, combing hair or for simply admiring the beauty of one's own face.

Adarsa¹ and Darpana² are the words referred to for mirror in Rāmāyana Adansaga³ is it's prakrit name.

Darsana Pānini V 2.6. (adarsakasika) which was of two kinds.

a. yathamukhina (flat)

b. Sammukhina (covex) In it , only the frontal view gave correct perspective, and which was probably made of plished metal⁴

Several references have been found for mirror in Sanskrit literature⁵. In ancient images or statues women.

1. Rāmāyana III 16.13.

2. Ibid II 91.76.

3. Jainaāgama sāhitya me bhārtiya samāja page 155.

4. India as known to Pānini - page 131.

cf. सर्वेष्य पुरस्य दर्शनं सर्वं दुर्लभं: Kāsikā 5.2.6.

5. Pādatāditaka (caturbhāni) page 178.

Kumārśambhava 7.22. 7.26. Rtu. samhāra 4.14.

with a mirror in hand engaged in hairdressing are current as an artistic and amorous postures¹

In Saundernanda² the heroine Sundare offers her husband Nand to hold the mirror before her face, so long she remains engaged in her cosmetic and dressing operation see figure 38. The confirmation of above mentioned facts is also to be found in ancient archaeological date³ see figure 4,16,46.

Comb.

Comb was meant for brushing dressing and cleaning the hair. See figure 46. It was also used as an adornment in different hairstyles.

Susruta refers to the double purpose of a comb artistic as well as hygienic. It not only a beautifying instrument for hairstyle but also is used for cleaning purpose. It removes like, dandruffs and other dirts of head⁴

1. The toilette -Khandariya temple Khajuraho 1050-1100 A.D.

2. Saundehananda 4.13.

3. लकड़ा प्रा० चू० छिल नं० १३६२
सौंडे ल० क० नं० ३ फ० २९

4. केशप्रसाधनी केश्या रजीव-तुमठापहा।
क्षुपन्या शिरः कर्णशुल्कुमारपूरणम्

11. Susrutasamhitā 24.29.

There are several words found for comb in Sanskrit literature, Rāmāyana refers to kankata¹ for comb . In susruti the word kesa-prasādhini² is used for comb² Comb made of ivony is mentioned in Kādambarī as 'dantapatra'³ In Prakrit literature⁴ fanikā is mentioned.

The word 'Paripāti' is referred to in vikramāñkdeva caritā.

As the word 'Paripāti' itself suggests the readjustment, reconnection and redressing of hair, so it is also an apparatus just like the comb⁵ . We also understand the name of the instrument which clarifies the function of its operation in hairdecoration such as paripāti and vedhini⁶

1. Rāmāyana - II 91.77.

2. Suśrutasāmhitā 24.29.

3. Kādambarī page 255.

4. Āngavijjā page 72. (volume I)

Cullavagga - 5.1.3.

5.

5. Vikramāñkadevacarita (part II) 11.18.

6. Monier William page 1018.

The meaning of the word vedhini is no doubt comb but as the root is vidha so Vedhni type of comb was fixed piercing mother knot (mainknot) of hair around which hairs were adjusted for giving it various artistic forms. This type of comb also served the purpose of hairdecoration.

Several combs were found in ancient excavations. Some were in V shape with pointed teeth. Others were in broad shape made of ivory having teeth on both the sides¹

A comb consisting of hundred teeth is mentioned in Atharvaveda²

Hair brush-

The reference of hair brush kurca occurs in Ramayana³ Kurca was used for cleaning operation of the hair.

1. Pracina Bharata ke prasadhana page 12.

2. Imperial Gazetteer of India / Volume II page 225.

3. Ramayana II 91,77.

Fingers.

Fingers were the natural means for adjusting the hair. As a matter of fact, in absence of a comb fingers were used in adjustment of hair by women ' Vicinvantikesān kvacana karojaih'¹ Sometimes, heroines at the time of cleansing operation of hair readjusts with her fingers the hairs that obstruct her sight for spreading over her eyes ' Angulikalpitakacēvakasāvilocayati'² occasionally, fingers were used in removing adhering hair with wounds produced by nails ' sāresanekhapadāntardestakesāpramokam'³

In the Śringāratilaka the use of finger tips within hair is mentioned ' angulyāgracalatkatāpa '⁴

The reference of ' Karajaviracitey kesāpāsēy'⁵ has been mentioned in Līlāvatīātikā.

Oil.

The application of oil to remove dryness of the hair and to make them silken, soft, bright lustrous and fragrant was in vogue.

1. Śrī Rādhārasasudhānidhistava - 53.

2. Āryasaptasati -231.

3. Śisupālavadha 11.54.

4. Śringāratilaka 1.110.

5. Līlāvati page 28.

Susruta Samhita recommends use of hair oil to preserve softness, smoothness, length, denseness, and blackness of hair. It gives relief to head (by minimising tension) and adds beauty to facial skin. Senses become powerful. It removes the sense of emptiness and supplements with a sense of fullness. The massage of hair oil heals the peculiar deseases of the head ¹

Caraka opines that the daily use of hair oil on the head cures headache, baldness, whitening, brittleness of hair and supplies the head and forehead with strength. The hair becomes lustrous, long, black and powerful at the root. The massage of hair exercises a soothing influence upon senses and thereby stimulates sleep and comfort²

1. शिरगतांस्तथा रौग्नाद्विष्ट्याद्विकर्मिति ।

कैशानां पादवं दैध्यं पहुत्वं स्तिं ध कृष्णम् ॥ २५ ॥

कर्मिति शिरसस्वर्तिं तुत्वकर्मपि चाननम् ।

सर्वदैध्यं दैविक्याणां शिरसः प्रतिपूरणम् ॥ २६ ॥

Susrutasamhita- chapter 24.

2. तिंस्तैषाद्रै शिरसः शिरः शुलं न जायते न साहित्यं न कालिम् न कैशा

प्रपत्तिन्त्तव ॥७५॥ वलेशिरः कपाठानां विशेषणामिवद्वैते । दृष्टामुलां द्वुदीर्घां
श्वकृष्णाः कैशापवस्तिव ॥७६॥

इन्द्रीयाणांप्रसीदत्तिं त्रुत्वमवस्थितामलम् । निकालामः शुलं चस्यान्यवित्तुलनिषीक-
णात् ॥ ७७ ॥

Usually, after bath, water robs the oily substance contained in hair and it is therefore, natural that bath makes the hair dry. Hair devoid of oil is called 'asamskrta'¹

'Kesāntashāharukṣo'² To restore the greasy oily portion and softening grace of hair the usual practice was to use cool, and greasy oil upon head. Reference of "śrigdhakesa" occur in sanskrit literature³ several times.

It was rather customary to apply perfumed oil to add the fragrance of hair itself. The application of perfumed oil in veni has been referred to in Śringārmanī jari. The hair retained the perfume and created an atmosphere of fascinating olfactory charm for lovers⁴

1. 'अस्तुतालक्षी पलिकृताम्' Kādambarī page 188.

2. Dhūrtavitasamvāda (Caturabhāni) Page 109.

3. 'स्निग्धशिरकृहा'

स्निग्धशिरकृहा

Padāmaśrīprabhritaka (Śringārehāta) page 47.

'स्निग्धशिरकृहा'

Śringārasudhakarabhāna page 7.

'स्निग्धालकालिषुणमा'

Ibid. 54.

'स्निग्धं विप्रिक्षुरनिकरं'

Ibid. page 15.

सुस्निग्धे वैवाली कर्यविरचिते कैरपादे

Lilāwati. page 28.

'जातः स्निग्धतया कै परिमलौ' - Nalacarita 3.32.

पस्समाधाययौ'

4. 'विरलान्धतैलविलविरचितातिरप्णी वैष्णविमुक्तिः' - Sāramanī jari page 66.

Sindura.

The use of vermillion in the parting of hair (Simanta) has been a tradition from antiquity .According to *Bhāvaprakāśa* Vermilion is a red powdered dust called nāgagarbhā or sometimes, red lead (sīsa)¹

According to Altekar a streak of sindūra on the head or a circular mark of a kumkum on the forehead was made by maidens and women in coverture. This was regarded as an indispensable sign of saubhāgya or married bliss ²

An Āryāsaptasati the parted hair of a lady beautified with vermillion has been described in a charming manner. It implies with a symbolic metaphor asif the red partition of hair suggests the breaking of heart under the continuous bondage of long hair tuft. The implication being that the red division of hair bursts open the heart in two halves. ³

1. शिन्दूरम् रक्तरेणुष्टागम्ये च सीक्षम् ।
सीसोवधातुः सिन्दूरं गुणं स्तत्सीसपन्पतम् ॥

Bhāvaprakāśa page 244.

2. The position of women in Hindu civilisation page 300.

3. वन्धमामौषुष्यद्विक्षुक्तापस्युक्तमानस्य ।
सिन्दूरित्सीपन्तद्वेन्द्रुयं विदीपांकित ॥ ४०४॥

Āryāsaptasati. 404.

There are so many references ¹ of using vermilion found in Sanskrit literature as 'Simanta-Sindurakabandha' ¹, 'Sindurarekhāwalīvīrāgītā' ², 'Simantasaimesubhagāmūtarāgarekhām' ³, and others. ⁴

In Saundaralaharī, Sankarācārya in his celebrated hymns has highly praised the red beauty of vermilion in the hair partition of the Goddess ⁵

The festival named 'puspasindūrika' was in vogue in ancient time. The commentator in Nārāyīnī tīkā ⁶ did not do proper justice to the floral and vermilion decoration of hair in the over simplified emphasis given merely on the colour of the dress. The proper significance of the red partition of hair has lost it's effect of beauty as the name puspasindūrika clearly indicates.

1. Paddavenī page 79 (Vendidatta)

2. Ibid page 79 (Vitalesvara)

3. Pārijātaharana (Part I 5.51)

'तदाप्रिलादापवन्त्मालेष लिलुसिन्दूरभिर प्रियायुषै' ॥

Naisadha 15.56.

4. 'सिन्दूरः कृतस्वयः सहेमल्लदया' Kiratarjuniya . 7.8.

'सिन्दूरयुतिविप्रं विदधते सीषन्ति रैहान्तरै'
Sringaratalakabha page 20.

5. यहन्ति चिन्दूरप्र प्रवलङ्घरी मागतीभिरं द्विणां तु देवं-दीकृतमिवनवीनाकं क्षरणं
तनौलुदौमंस्तत्वं वदन सौन्दर्यलहरी परीवाहर रस्त्रौतः सरणिरवसीषन्ति सरणिः ॥३॥
Saundaralaharī. 3.

6. Naisadha 22.10.

विषादस्य बत्त्येदिने प्रत्यपदिन परिहितानिवस्त्राणिकालनार्थं परित्यक्य पृष्ठ-
सिन्दूरिकार्थ्यपर्वणि कौसुम्भादिरवतवस्त्राणिवद्वारणं परिधोयन्ते इतिवृद्धानारः

A woman after widowhood that is after the death of her husband did not use sindura on her *sémanta*. As the quotation ¹ of Dr .Altekar on a Khajuraho inscription informs us about the valorous weapons not only killed husbands but also wiped out the red vermilion mark of the *sémanta* of women .

Aids to fasten hair.

There were several kinds of fastenings popular in ancient days by which hair was artistically arranged by the ladies.

Several kinds of hair pins and combs have been found in excavations which denote that they were very much popular in early days. Ladies used those hairpins and combs to set their hair in varicous forms.

Sandāsaya ² is a forms. is a *prākṛit* term for clip. It seems that women were fond of wearing clips on their head. It helped them to make their hairstyles tight.

Tapes and ribbons were also used by ladies to fasten the knots and braids of their hair. The reference of *venigrathana* occurs in *Rāmāyana* . ³

1. यस्यानै शरदलण्डशशिष्टस्त्वै कौपं व्यन्नाकुर्वयस्थमरि प्रियाणाम् ।

सिंदूरं भूषणाविवर्जितमास्यवद्युत्सृष्टसारवल्पं कुवपण्डितम् ॥

Khajuraho inscription, 953 A.D.E.L; I.P.129.

taken from The position of women in Hindu civilization . page 30
301.

2. Jaināgamasāhityame bhārtiya samāja page 155.

3. Rāmāyana V 28.17.

'Sihlipāsaga'¹ was a kind of ribbon made of wood. It was helpful in tying the hair of the women.

Sometimes, the hair of camari was also useful to be used as a tape to fasten the mass of hair.²

Apart from this, false hair or wigs were also popular in ancient days wigs used to solve many purposes time to time of the women in ancient days. False hair was very much useful in preparing different kinds of hair buns. The reference of Kūtakesa occurs in Samaymātrikā³.

In the figure no.48 two ladies are wearing wigs Kūtakīsa upon their heads.

Perfumes for hair.

The custom of applying perfumes in hair had been handed over from ancient time. Pāṇini mentions several kinds of perfumes as Kisara (iv .4.53) salalu (iv 4.54) and others narada, tagar, juggulu.⁴

The poets have sung in various ways the perfumed hair of nāyikās. In jānakīharanā the greasy perfumed hair of Sītā's head moving with the wind is mentioned⁵

1. Suagadāṅghsutta, 1,4,2,11.

2. 'नमरीपालकाविद्वरीव-धन्दुर्तः'
Ādipurāna 28.39.

3. Samaymātrikā - 2.67 .

4. Indira as known to Pāṇini page 131.

5. Jānakīharanā 8.55.

Newly wedded brides hair enriched with perfumes has been used as a simile 'Navādhukesaḥastamaiva Sugandham'¹

During summer the application of perfumed hairs after bath makes the heat felt less and modified considerably² The description of beautiful perfumed veni occurs in Śringārañjari³

Various types of aids for perfuming hair were common in ancient time suchas blackagarumyrrh, and good smelling flowers.

Kalā-āgaru.

The example of perfuming hair with kalā-āgaru is ffrequently present in Sanskrit literature.

'Śirānsikālagarudhūpitāni kurvanti nāryāḥ suratotsavaya'
(Rtu. #k 4.15.)

Ladies applied Kalā-āgaru to their wet hair immediately following their bath, but theynever applied it in dry hair. The adherance of moisture to the hair dried with kalā-āgaru is present here. 'Avāpa kṛṣṇāgarudhūpadhūma tyaktārdra, bhāvesu kacoccayesu '⁴

1. Mrīgchakatīka (caukhambā publication) page 10.

2. ' Śiroruhai Snānakāśaivāśiteih Strīoh, nīdāghem Samayanti kāminām. ' Rtuśāmāra 1.4.

3. Śringārañjari page 66.

4. Vikramāñkadevacarita 1.14.

Myrrh.

A mixture of powdered myrrh with other perfumery dusts was used by ladies to enhance the hair fragrance. In order to perfume the hair it was necessary to water the hair first and then make the wet hair absorbed the fumes of myrrh ¹ which was burnt in the small openings or windows meant for the purpose in dwellings as we find in pūrṇamegha 36.

' Jālodgīrnairupacitavapuh kesāmānekāradhūpah'

Myrrh was put in an earthenplate full of burning coals. This plate was covered with another earthen plate which contained small holes for coming out of the smoke ²

Kālidāsa prefers the word Asyāna for the hair dried with myrrh ³

The pictorial reference of a lady holding her tuft of hair perfumed with myrrh in hand is described in Rūsāmāra ⁴

1. 'स्नानाद्र्य मुक्तैष्वनुधृपवास'

Raghu 16.50.

2. 'अबन्ध्य तनुष्वपाशमन्तरी क्यापि धूपमृह धूम कौमला'

Naisadha 15.29.

घातुपयस्य करण्डकादैः सम्बन्धिना वसमान कर्पोरारागः वन्दनादिपरि मलवहुले धूमैन कौमला इषाच्छुका तद्वदतिसुन्दरी नितरं श्यामा ।

(Nārāyanī tīkā)

3. 'तनुष्वपाश्यानकेशान्त तौयनिर्णिकतपाण्यः'

Raghuvanśa 1.22.

4. 'आङ्गुरभिष्वपामीदितं कैशपात्र'

Rūsāmāra 5.12.

The description of Pārvatī's hair dried with myrrh is found in Kumārasambhava 7.14.

' Dhūposmāna tyājita mārdrabhavam -Kesāntak^{manlāh} kusumam tadiyam'

The myrrh was used to intensify the incense ' utkatedhu-
pavasa surabhi'¹

Sometimes, it is mentioned in sanskrit literature,
how extremely beautiful women in their chamber inspite of the
hair being smeared with perfumed oil reperfumed it
with myrrh to enhance the intensity of the scent ²

Kesacūrṇa.

A powder called Kesacūrṇa was meant only for perfuming
hair 'Kesacūrṇa' and alakacūrṇa are the same. It was
used not only for perfuming purpose but was also the
source of forming frizzledlocks ' Alakacūrṇa kuntalāh'
says Amarakosa .³

The aforesaid statement is confirmed in kumārasambhava .
It describes how, while kissing alekacūrṇa fell into the
third eye of Śiva and caused a painful sensation. In order
to get relieved Śiva exposed his third eye to the face
of Pārvatī. ⁴

1. Dhūrtavitasamvēda (Śringārahāta) page 95.

2. 'तदीक्षुस्त्रैहित कैश्वासनाप्रवृक्षूपर धिवासितेद्विषा'

Pārijātaharana Part I 1.47.

3. Amarakosa page 236.

4. Kumārasambhava 8.19.

Scented powder.

Scented powder was used as a cosmetic dust to perfume the hair. They were of multiple kinds.

Kastūrīcūrṇa was one of the variety of scented powder¹ and it was also applied as a means for perfuming hair.

Flowers were also used for sweet smelling of the hair women were fond of decorating their hair tufts with flowers to enhance the fragrance of their hair.

' Puspāvatansasurabhīkrīta kesāpāsāh'² More often than not the hair was perfumed with the pollens of campaka³ Poet describes that in the early morning, the amorous ladies while leaving their bed are unloading their head with heavily perfumed garlands whose sweet smelling they had been enjoying throughout the night.⁴

Sometimes, on account of the intensity of the fragrance black bees could not desist from chasing the lady⁵

Hair-dyeing.

The usage of dyeing white hair has been popular since ancient time. Frequent references to the application of hair dye are found in sanskrit literature. ' Ālipyatey varnaka '⁶, here the word varnaka implies a kind of hair dye

1. Raghuvanśa 4.54.

2. Ritusamhāra 2.22.

3. 'Suवासितम् cāruśirāścācamakaih'

Ritusamhāra 6.3.

4. 'निपाल्यदापं परिभूतमनौ श्वर-धूर्धाप्नीयथननी ल -
शिरिहान्तो'

Ritusamhāra 4.16.

5. Kuttanimata kāvya 293.

6. Pādātāditaka (Śringārhāta) page 242-43.

used as an ointment. Similarly ' Jaledharanilepa'¹ the black dye has been compared with clouds. The word ' Vyālikamsira'² also ~~sxt~~ implies hairdye.

In Atharvaveda it is mentioned that black herbal remedy named as 'syāmaausadhi' ~~ik~~ stops the whitening of rotten hair³.

In Navanatikā the following recipes for hair dyes is suggested.

' Take the threemyrobalans, flowers of Sahacara (Barleria cristata) Jaman, karsmanyā (Gmelina arborea) flowers of Kakubha (Terminalia arjuna) kernel of the mango, and fruit of pindarska (vangueria spinosa) also sulphate of iron, flowers of Asana (Terminalia tomentosa), indigo, blue lotus; knots of the root-stalk of the lotus, sulphide of antimony, black mould, and powdered iron, also both Kantakarika, both Sariva, Madayanti (Jasminum Sambac) juice of Bhringaraja (Eclipta alba) and oil of belomic myrobalam. Mix the whole with decoction of asana (Terminalia tomentosa) and let it stand unboiled for ten days in a vessel of iron. Then boil it thoroughly over a gentle fire, and add to it one half as much of supta, which had then kept placed in Mudga (Phaseolus mungo) and Masa (Phaseolus Roxburghii). Then on the completion of the half month, having kept well protected in the meantime, administer this preparation. (915). Having prepared one's body

1. Dhūrvitasesmāvāda (Śrīgārahāta) page 64.

2. Padmaprabhṛitaka (Ibid) page 27.

3. Atharvaveda 1.2.4.

with the three myrobalan and dieting on khichari, one should use this oil as an errhive in doses of one sukti at a time, with care and in sheltered spot. (916). Who ever that has a white head, permits prasthana of this oil to be given to him as an errhive, he will, after the administration, ¹ of it, possess blackhair .

Several recipes have been mentioned in GaruraPurāna ² for blackening the white hair .

1. Navanatika Prakarana II chapter 10, quoted by Gode in 'Studies in Indian Cultural history ' Vol. I Page 101.

2- नवदर्घं शंखूण्ड्यूष्ट्योसकृपितम् ।

क्वा: श्लृष्टार्थं महाकृष्णा भवन्ति भृष्णमधर्मं ॥७॥

भृष्टराज लौहूण्डं त्रिकला धीजपूरकम् ।

नीलीचक्रवीरन् गुडमैतैः समैः श्रवम् ॥८॥

वाप्रास्थिकम्या त्रिकला नीली न भृष्टराजतम् ।

जीणपूर्व लौहूण्डं कांचिकम् भृष्णकैश्चकृत् ॥९॥

Garura purana - Page 82 .

In Susruta¹ various methods have been suggested for the transformation of decaying white hair into black hair.

The importance of hair was so profound and preservation of hair health and hygiene was considered so indispensable for women folk in domestic and social life that medical aids were often required to restore the health of hair.

Thus it is proved that there was a passionate desire to cultivate the beauty of the hair in all its aspects as pointed out on the basis of paintings, sculptures and literature. Aids for hair dressing were as important as the various style of coiffures.

1.Susruta (caukhamba publication) page 108.

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Chapter VI.

Ornaments of head.

The tendency to look beautiful is an innate urge in human being specially in women. Our ancient literature from vedas to modern age presents ample testimony to this fact of human life and civilization, which is almost an axion.

Love of beauty and adornment is inherent in nature in man and God alike. To an agnostic it is there in the scheme of the whole universe. Spiritual concepts of beauty have been intimately related with the physical and formal concepts in history and aesthetic symbols have a deep rooted origin in the beauty of the actuality and substance alike.

In the case of the body the charm of glitter and colour added to the element of order, is a characteristic of beauty. Xenophon, the stoics and cicero all uphold this concept¹. Adornment of form becomes necessary for the beautification of spirit and the love of jewellery becomes inherent in all mankind, nay in all living, universe. In sanskrit literature several words have been used for ornaments as- alankāra, ābharaṇa, mandana, bhūṣana, vibhūṣana, bhandā, śringāra, āvedhyam, Bhandhaniyam, Frakṣepya, and āropya².

The subjectivity of the beautiful is not merely a fact, but a law. It is the predicate of an aesthetic judgment

1. In Indian Jewellery, ornaments and decorative designs.
page 1.

2. Nātyasāstra . 23 as quoted by Dr. Raigovind chandra in
Studies in the development of ornaments and jewellery in
proto-historic India Page 260.

Beauty is not only an absolute concept as the Greeks assert, but a relative concept as well, as the Hindu art and philosophy prove it to be. It must be manifest and evident to the senses and the intelligence ¹.

Jewellery becomes naturally an aid to beauty. Nature adorns it's creations with jewellery to work it's laws. In human beings, primitive societies show nearness to nature. Primitive man had not the means to satisfy his inherent desire for personal adornment. He therefore, turned to his surroundings for material. He adorned himself with ornaments fashioned from dried grass, stalks of creeping plants, seeds and fruits or pieces of bone and ivory and sometimes with beads of glass and precious stones ². His next step was probably to carve in wood and cast in bronze or lead rude imitations of the ornaments he had been accustomed to wear. Then he imitated the twisted grass using gold and silver wire and made fruits seeds with sheets of metal soldered together. Later he was no longer content to imitate, he was impelled by a desire to create. Abandoning natural objects he began to devise original forms in chasing and repoussé work. His religious ideas and

1. Indian jewellery, ornaments and decorative designs Page 1.
2. Ibid page 2.

symbols of worship afforded subjects for his imagination¹

Indian women have always had a fascination for abhūṣana since the early ages. The excavations at Mohenjodāro and Harappā have revealed that women were using gold and silver ornaments of different varieties in the third millennium B.C.

Head Ornaments in the age of Indus valley civilization.

Several head ornaments have been found at the excavations done at Mohenjodaro, Harappā, and other places of Indus valley. A number of clay figurines found in these places have elaborate ornaments on their heads.

Leaf like ornament -

As the name itself indicates was a head ornament in the shape of a leaf². It was used over the forehead in addition to the fillet and the fan.

Fan like ornament -

Several pieces have been found at Mohenjodaro which resemble the fan like ornaments seen on the heads of the day figurines. This fan like ornament perhaps represents the spread out tail of a peacock when it dances in joy at the coming of the monsoon. This fanlike ornament also bears some decorations on its base³

1. Indian jewellery ornaments and decorative designs.page 2.
2. Studies in the Development of ornament and jewellery in proto historic India page 14.
3. Ibid page 20.

Patra.

Head bands made of thin flat strips of gold worn round the forehead both for beauty and for keeping the hair in position ¹

These ribbon like strips or fillets vary in length upto 16" and a little less than half an. in width. Generally two holes are bored at the two ends, but there are specimens showing a number of holes bored along one edge to attach pendent strings of small pearls on the forehead. Several come like ornaments have also been found at Harappa, which lead to suppose that the ladies often adorned their heads with these

Hair pins -

Several hair pins and hair pin heads have been found at Mohanjodero as well as from other related sites

Shri V.S.Agrwal ² has mentioned several various types of hair pins which are worthy of note.

(a) A fine specimen of bronze surmounted by two heads of black bucks placed back to back each with spiral horns.

(b) Another topped ~~with~~ by spirals on either side similar to those found in Egypt.

(c) An ivory pin with an ibex.

(d) A pin topped by three monkeys seated in a ring with

1. Bhartiya Kala page 39.
2. Indian Art page 21.

arms round each other's shoulder.

(e) A pin with it's top like the seed-vessel of a lotus.

Metal Cones

Small cones of Gold have been found with a loop soldered inside the tipened. They were worn behind the ears and seem to be the same as vedic kurīra. Dr. V.S. Agarwals says metal cones are Sone ki Kulfiyan.¹

Vedic Age.

Opasa.

Opasa was an head ornament. It occurs in Rgveda, the Atharvaveda and occasionally later. In vedic Index it is mentioned that the word opasa means a plait as used dressing the hair especially of women.

Thus Zimmer conjectures that the wearing of false plaits of hair was not unknown in vedic times.

Sayana in his commentaries explains opasa differently as -
'Āsamantadupasēta ityopasēti Rgveda 9.71.1. '
'Yenopasēratesa opasah Rgveda 10.85.8. '
'Upasēte asmin purusaiti Opasa Strī vyanjanam '

In Rgveda 1.173. 6 Sayana takes the word opasa as horn 'Isadupasēta ityopasam'. It appears from the commentary of the same mantra that Opasa was an ornament which has two parts joined together.

1. Indian Art page 31 .

Whitney regards *opasa* some head ornament worn distinctively by women. Geldner thinks that the original sense was 'horn'. Śatvalekar in the hymn 6.138.1 (Atharvaveda) explains- 'Klibamopasinam kṛidhi'. Klibam strīsadrīśakara.

It means it is some female adornment.

Baldeva Upadhyaya's view regarding *Opasain* a hymn of R̄veda 1.173.6 the sky has been compared with *Opasa* so according to him 'when the hair is wrapped in a round shape with a knot on the top of it, this type of *Kesaracana* is called *opasa*.¹

Dr. Rai Govindchandra considers *opasa* as *Vesthana* of the *keśa* and proves this statement with the help of the R̄veda 1.173.6 and 8.14.5. In his opinion this type of *Sirovesthana* has also been found on the heads of the figurines of the excavations of Indus valley.

He assumes that *Opasa* was an ornament which had many holes (Atharvaveda 9.3.8) ²

According to W. William *Opasa* is that on which any one rests ³

1. Baldeva Upadhyaya -vedic literature page 552.

2. Vaidic Yugaks Bhārtiya abhūsana page 19,47.

3. Monier William page 235.

Kumba.

Kumba was also an ornament. It occurs in Atharvaveda. Whitney as well as Bloomfield regard it as an ornament of women's hair. Geldner thinks that kumba originally means horn, but there is no concrete proof for it. Sayana takes the word kumba in the sense of ornament for Kesa ' tadabharanam' in his commentary of the hymn.6.138.3 of Atharvaveda.

Kumba occurs in Panini¹ 3.3.105.

Dr. V.S. Agarwal following Vedic Index regards it as the female adornment for the Kesa.

Indian tradition regards the term as denoting a female ornament connected as the dressing of the hair. Satvalekar also regards Kumba as female head ornament.

¹ Kumbamea adhiniadahmasi. Atharvaveda 6.138.3.

Prof. Baldeva Upadhyaya holds that Kumba was a kind of Kesara(²).

Dr. Rai Govind Chandra regards kumba as the head ornament of male³.

The Greek term for the word Kumba is 'Kumbos' that means head.⁴

1. India as known to Panini page 130.

2. History of Vedic literature page 553.

3. Vaidika yuga ke Bharatiya abhusana page 43.

4. ~~मुमा~~ A concise etymological sanskrit Dictionary page 233.

Kurīra.

Kurīra was an head ornament used by women in vedic period. In vedic Index it is mentioned that Kurīra like opasā and Kumba denotes some sort of female head ornament in the description of the bride's adornment in vedic hymn of the Rgveda and in the Atharvaveda.

According to the Yajurveda sāmhitā Godeless Sinivalī is described by the epithets Su-kapardā, Sukurīra, and su-opasā as wearing a beautiful headdress.¹

Sayana in his commentaries defines this word Kurīra in different ways. In the Rgveda 10.85.8 Sayana regards Kurīra as an adornment of the head worn by the ladies at the time of their wedding ' Kurīramechandah Kurīranāmakam chandoanasa Opasābhewat' .

At another place (Atharvaveda 6.138.3) the commentary explains Kurīra as a net of hair (Kesa-jāta) 'Kurīrahkesāh tadwantem krīdhi kuru. '

Whitney quotes from APCB x 9.5. the sentence 'atra patni Sirasi Kumba Kurīram edhyūhate'. Kurīrplainly signifies some distinctively womanish headdress, or head ornament.

Sātwalekara also in the hymn of Atharvēda (6.138.2) explains Kurīra as ' Kesiayuktakrīdhi'

Uvvata regards Kurīra as the crest of head 'Kurīromukuta sukuriāsobhanamukuta' Nahidhara explains

as ' Strībhīr̥ngār̥tham śīrasi dhāryamānam kanakēbharenām kurīreh'

According to Geldner the word originally meant 'horn' but this is uncertain as this sense is not required in any passage in which the term occurs.

In the view of Baldevaupādhyeya 'aja' (Atharvaveda 6.31.2) has been regarded as Kurīr̥. The shape of the crest is similar to the horns of the 'aja' so due to this similarity it may be possible that aja is called kurīr̥. / According to him the horn like hairstyle has been considered as Kurīra by somany authorities.¹

Griffith in the / white yajurveda 11.56. explains Kurīra as beauteous crest.

Monierwilliam² defines kurīra as a kind of female's headdress.

According to Rai Govind chandra the word kurīra may be derived from the word kuri. 'Kuri' is a kind of grass which is straight and stiff. An ornament has also been found on the heads of the figurines excavated from Harappa and Mohanjodaro, Perhaps this ornament represents the spread out tail of a peacock when it dances with joy seeing the clouds of monsoon. Raigovindchandra opines that the Aryans might have given the name Kurīra for such type

1. Baldeva Upādhyaya-History of vedic literature page 553.

2. MonierWilliam page 294.

of ornament and it may also possible that the name Kurīra had already been common for the head ornament in Indus valley culture and later on it might be adopted by Aryāns¹

Classical period.

Cūdāmani.

This is a head ornament, Amañkosa says ' cūdāmani ² śiroratnam'.

The ornament cūdāmani occurs in Rāmāyana ³, Nātyasāstra ⁴ and in other classical literature ⁵

Cūdāmani was regarded as most precious jewel among others worn by women on their head. The cūdāmani of sītā is described as a noble and excellent gem sprung from the sea.

A bhīnevagupta regards cūdāmani to be used in the middle of the head cūdāmani śiromadhyey, ⁶

Manmohan Ghosh holds that cūdāmani was worn on the top of the head cūdāmani as a head.→

1. Studies in the development of ornaments and jewellery in Proto-Historicall Indian page .268

2. Amañkosa page 156 (Bombay edition)

3. Rāmāyana V 66.7, V 38.69.

4. Abhinavabharati volume III page 112.

5. Prabodhacandrodaya (Caukhambā) 6.9.

Anaraghāraghava " 7.12.

Vikramorvāsiya. " Page 93.

Sringaratalaka (Nirmayasagara) page 47.

Sringarasudhakara . 29. , Raghuvansa 12.65 . Kēdambarī page 541,

Harsacarita page 52, 377, Kumārasembhava 7.34.

Rasasadarbhana page 27. Parvati Parinaya 2.4.,5.6.

6. Abhinavabharati volume III page 112.

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Ornament is also mentioned in Jainasūtra¹ V.S.Agrawala says cūdāmanī is used in front of the Kesa². According to Dr.S.N. Vyāsā it was shaped like a full blown lotus with many petals composed of pearls and precious stones³

Cūdāmani as mentioned in Kādambarī as was worn in front of Simanta⁴. See figure no. 23. The lady is wearing cūdāmani in the front part of her simanta.

Saṅgāmaniya-cūdāmani -

Saṅgāmaniya was also a special variety of cūdāmani mentioned in Sanskrit literature⁵. This ornament as described by Kālidāsa was used in front of the Kesa upon forehead. A golden cord is attached with Saṅgāmaniya mani so as to fasten it on the forehead⁶

1. JaināgamaSāhityame bhārtiyasamāja page 142.
2. Mārasacarita eksānskrītikā adhyayana page 24.
3. India in the Rāmāyana Age Page 219.
4. सीपन्तुष्विनश्वृप्तापणिः दारतांशुं चालेन मदिरारक्षेनेव प्रारुद्यमान दिर्ष-
क्षक्षतापात्रम् ।

Kādambarī page 541.

5. Kālidāsa granthāvalī page 240.

6. Ibid.

Cūḍāvalaya.

It was also an head ornament worn by ladies in ancient period. The reference of cūḍāvalaya occurs in Rāmāyana¹

It was a round ornament to be used on jūḍā.

Nānūram vyas^a regards cūḍāvalaya as crest ornament².

Tilaka.

The reference of tilaka occurs in the Rāmāyana³ Nātyāśāstra⁴ and Jaināśūtra⁵ Tilaka was a gold ornament worn on the forehead in the shape of a beauty mark⁶ (figure -49)

Manmohan Ghosh in his commentary holds that tilaka on the forehead should be produced by many artistic touches, and by group of designs above the eye brows should imitate flowers⁷

1. Rāmāyana V 54.31.

2. India in the Rāmāyana age page 216.

3. Rāmāyana V II 9.49.

4. Abhinevabharati volume III page 113.

5. Jaināśāgamaśāhityamebhārjya sāmāja page 142.

6. India in the Rāmāyana age page 216.

7. Nātyāśāstra (Calcutta publication) Man Mohan Ghosh page 115. (English Translations)

Tīkā of today, is perhaps derived from tilaka. Hindi 'tikuli'
says Rai Govind Chandra is derived from tilaka¹

The description of a tikuli occurs in Harsacarita
sāṃskritikaadhyayam. Here tikuli is compared with the
halo of padmatapatra²

In Angvijjā tikuli is referred with following words
'ridāmasako' or 'tilako' or 'mūhosalakam'?

Lalātikā -

The reference to lalātikā occurs in Pānini's 4.3.65.
This was a round ornament used by the ladies upon their
forehead in front of their simanta see figure 50. Dr.
V.S.Agrawal has referred to an yakṣi of Dīrgraganjā
wearing a lalātikā on her forehead⁴. The foreheads of several
statues of Bharhut are adorned with lalātikā.

Dr. Rai Govind chandra holds that lalātikā was a kind of
'Bena'.⁵

1. Studies in the development of ornaments and jewellery
in proto-Historic India - page 263.

2. Harsacarita ekasāṃskritikaadhyayam page 61.

3. Angvijjā page 64.

4. India in the age of Pānini page. page 130.

5. Studies in the development of ornaments and jewellery
in Proto-Historic India Appendix IV.

Lalātikā ornament was worn on the forehead of the ladies and on ~~mathikkha~~ two bands on both the ends of Lalātikā ornament decorated simanta. Thus this special type of Lalātikā ornament was called as 'Patrapāsya lalātikā' as referred to in Halāyudha¹

Sīsopaka² is the prākṛita name of lalātikā.

Sīkhāpāsā. -

This ornament is referred to in Nātyasāstra.

Mr. R. K. Ghosh³ This is a head ornament. Dr. A. S. Altekara regards that it was used to adorn the head. Manmohan Ghosh holds Cūḍāpāsā (mentioned in Meghadūta II 2) as a head ornament similar, to Sīkhāpāsā⁴

Sīkhāvyāla. -

It occurs in Bharata Nātyasāstra⁵. Etymologically it appears that this ornament was in the form of a serpent. According to Abhinavagupta this ornament was made of nuts and it was used in the middle of the kesāpāsā like a middle ornament. 'Sīkhāvyālaḥ nāgāḥ grānθibhi rupani bādhō madhye Karnikāsthanīyak'⁶

1. Naishadha 15.33, (Nāṭyāśītikā)

2. Angvijjā page 72.

3. The position of women in Hindu civilization page 299.

4. Nātyasāstra-Calcutta publication volume I page 415 (English translation)

5. Nātyasāstra 21, 22.

6. Ibid.

In the figure 50 the lady is wearing Sikhāvyāla ornament upon her head.

Pindipatra- This ornament has not been defined in any sanskrit dictionary. According to Abhinava gupta Pindipatra ornament was related to Sikhāvyāla. Sikhāvyāla was like a creeper and pindipatra was like a leaf of the creeper. It was patraracanā and was of somewhat round in shape.

' Tasyaivedalasandhāna taya citra racanāni vartulāni
patrāni pindi-patrāni. ' ¹

Makarika-

Bharata refers to this ornament. According to Abhinava Gupta cūḍāmani was used in the middle of the head and next to cūḍāmani makarika was worn.

' Cūḍāmani Siromadhey tatomakarikāpatrāni ' ² Bāna
refers to makarika as an ornament of the Simanta ³ ²
(makarika 2) Dr. V.S.Agrawal regards makarika as
a head ornament to be worn in the middle of the head and
also in front of the hair. This makarikā ornament was
made of golden faces of two crocodiles bulging out
towards both the ends ⁴

1. Abhinavabharati volume III page 112.

2. Ibid

3. Simanta makarika ' Kādambarī page 600.

4. Harshcarita-eka Sanskritic adhyakshana page 14, 24.

4. Ibid page 14.

Patrabhangemakarika -

V.S. Agarwal has compared this ornament with the frowning eyebrows of saint Durvāsa¹

Muktājāla -

According to Abhinagupta muktājāla was worn in the middle of the head next to makarīmā² śiromadhey eudāmani tato makarapatram makarikā tato lalatānta muktājālikā toranam jālikādirūpēna presiddhā³

The word jāla occurs in the commentary of Atharvaveda. Jāla means net⁴ Manmohan Ghosh regards muktājāla as pearl net, Rai Govind Chandra holds this ornament as the net of pearls⁵

This is the same ornament which occurs in Neghadūta⁶ and Raghuvansā⁷. In figure 14, the hairstyle of the lady is adorned with muktājāla.

1. Harṣacarita -ekasānskrītic adhyayena page 14, 24.

2. Abhinavabharati Volume III page 112.

3. Whitney's Atharvaveda (Harvard oriental series volume 7) . In the commentary of the hymn.6.138.3 Kurīra is explained as a net of hair (Kesa jāla)

4. Studies in the development of ornaments and jewellery in proto historic India page 268.

5. Megha (Pūrva) 67.

6. Raghuvansā 9.44.

Venipuccha-

According to Bharata venipuccha was also an ornament of head ¹. According to some scholars this was an ornament of ear and not of head. Abhinavagupta does not throw any light on the word.

Sedoraka-

This was also an ornament of head ². Some hold that like venipuccha this was also an ornament of ear. Abhinavagupta is silent on the word.

Guccha -

Abhinavagupta did not comment to this word. Manmohan Ghosh is not ready to accept it in the form of an ornament Dr.RaiGovind chandra comments ' bhru kaksohari gucchasca kusuma-
nukrtirbhaveta ' ³

Rāmji Upadhyaya holds that guccha was paintings of the bunch of flowers done by the ladies above the eye brows on the forehead ⁴

1. Bharata Nātya Sāstra - 21,23.

2. Ibid.

3. Studies in the development of ornaments and jewellery in proto historic India .Appendix VI page 263.

4. Prācīnabhārtiya sāhitya ki sanskrītic bhūmika
page 823.

Sīrsajolakam-

Abhinavagupta considers this as a head ornament 'Sīrsatah jolakam bhūṣanam'¹ The better reading seems to be 'sīrsajālaka' as referred to in the footnote of Baroda samsakarana. Man Mohan Ghosh also reads Sīrsajaleka a hair net² Kālidāsa has used the word 'Alekajālaka' in the sense of an ornament of hair³

Mallinātha also explains the word as ornament of hair⁴

There must be some difference between muktājāla and sīrsajāla. Muktājāla was made with pearls only whereas Sīrsajālaka could be simply a hair net as mentioned by Manmohan Ghosh.

Gavāksika-

This ornament is also referred to in Nātyasāstra⁵ Abhinava Gupta defines gavāksika as a golden pearl worn on

1. Nātyasāstra (Abhinavabharati) Volume III page 113.

2. Ibid. (Calcutta publication) Volume I page 415.

3. Raghuvamsa 9.44.

4. Mallināth (Raghu) 9.44.
bene.

5. Nātyasāstra 22xx 21.22.

the head like a single precious stone of the snake¹

Manmohan Ghosh identifies this ornament with large meshes (lat. as big as cow's eyes)² No head ornament of this name seems to occur any where else.

Kandakam-

It occurs in *Nātyasāstra*³. The description of this word is not available any where else.

Sikhipatra -

Abhinavagupta regards sikhipatra an ear ornament made of strange pearls in a shape of the feathers of the peacock.⁴ Man Mohan Ghosh also considers it as the ornament of the ear⁵ But Bai Govind Chandra accepts Sikhipatra as the head ornament⁶

Sikhipatra ornament was made in the form of the peacock feather or actual feather of the peacock might be used to adorn the head as shown in the figure 2C.

1. *Abhinavabharati* Volume III page 112.

2. *Nātyasāstra* (Calcutta publication) volume I page 415
(English Transalation)

3. *Nātyasāstra* 21.23.

4. *Abhinavabharati* volume III page 113.

5. *Nātyasāstra* (Calcutta publication volume I) page 415.

6. Studies in the development of ornaments and jewellery
in proto-historic India - page 263.

Bālapāśa.

It is a golden fillet. It helps in adjustment of hair. V.S. Agrawal regards it as 'sone-ka-pāta'. Several pearl strings hang from bālapāśa ornament which touch ear rings and create sound as referred to Harsacarita eka-Saṁskritic adhyayana.¹

Pravālaśirsa -² ornament occurs in Jānakiharana².

The reference of such harana² This was a head ornament made of gems (Pravāla)

Hatakapattika -³

It was a golden band³ to be put on the front side of the head see figure 2A.

Desavarna Suvarna Siromandana -

This ornament was made of a particular, type of gold named as 'desavarna survarna'⁴. This was a beautiful head ornament worn by ladies in ancient time.

Lalātasiṁtaśoumbūcatalātilakamani -

The reference of catalātilakamani occurs in the Harsacarita⁵. It was used on the Siṁante of women. It was flat (catalā) in shape. This ornament can be visible on the heads of the figurines of Gupta period as shown in the figure 51.

वर्णपीकरं पत्रिकुरं कांपुरकं विष्वानवाचाल्वात्पात्तः (२०३)
1. Harsacarita Saṁskritic adhyayana page 158.

2. Jānakiharana 1.8.

3. Naigadha 15.32.

4. Rasasadanabhāṣa page 53. 5. Harsacarita eka-Saṁskritic adhyayana page 24.

Cūḍāmani makarikā.¹

This beautiful ornament worn by ancient ladies was in the shape of (Crocodile it was studded with precious gems (mani) women used to wear on the top of their head or on their buns.

Sīrīśamālika²

This was a golden ornament studded with pearls women in ancient time decorated their hairstyle with this ornament In the figure 6, the head of a lady wearing sīrīśamālika on the top of the head.

Nandivirādhaka -

According to Dr. V.S.Agrawala this was regarded an auspicious head ornament by the ancient ladies. It was made in the shape of a fish and was fastened at the left side of the head. It is found on the head of the figurine of Kusana period of Mathura art. The reference of Nandivirādhaka occurs in Āngvijjā³

Sinhabhanda -

The shape of this decorative head ornament was very interesting as a bunch of pearlstrings coming out from the mouth of a lion can be seen in Mathura art. Sinhabhanda has

1. Harsacarita ekāśeṣekrtikādhyana page 24.

2. Āngvijjā page 71.

3. Ibid page 72.

been referred in *Angvijja*.

Alekparikṣēpa.

The other name for this ornament is referred to in ¹ *Angvijja* as ' *MatsyakMantaka*' perhaps it was a hair pin in the shape of a fish.

Mauktika -

Various types of precious stones, pearls were knitted by ancient women in their hair so as to enhance the grace of their hairstyle see figure 12 . The reference of ² *muktātalaka* ornament occurs in *Ādipurāṇa* . White pearls used in *kēśa* have been mentioned in ³ *Naisadha mahākēvya*

Ornaments that decorated the venis of ancient women.

'Sekhāpāśavenika' -

This ornament was used on the top of the *veni* only to hold the hair tight. The reference of such ⁴ ornament occurs in *Nātyasāstra* .

Svarnaketakapatrāṅka -

This ornament was in the form of the flower *ketaki*

1. *Angvijja* page 59.

2. *Ādipurāṇa* - 27.104.

3. *Naisadha*/ 15.23.

4. ' गौहीनापलःप्रायं सशिरापात्रपेणिक्षु ' *Nātyasāstra* 21.68.

It was made of gold and was applied in *veni*. Fooral
garlands when attached with *Svarnaketaka patrāṅka*¹ added the
attraction of the *veni* more.

Hemopavītaka-

This ornament was used at the end of the *veni*. It was in the form of a bunch prepared by golden *jari*,² and was attached at the end of the *veni*. In the figure 43, the braids are adorned with *hemopavītaka*.

Hemagučche-

This was made of gold it a round shape. Various types of gems, pearls were studded into it so as to increase it's beauty. It was also knotted at the end of the *veni*³

Avacūleka -

The reference of *Angvijja*⁴ Ancient ladies used to knit this ornament into their *venis*.

1. *Rājatarāṅgini* 7.927.

2. ' शान्तवदेष्टीपीतकः'

Rājatarāṅgini 7'.929.

3. ' वर्ष्णस्तु न धणिपादिष्ट हेषु चक्षा'

Padatāditakat (*Sṛiṅgarīñata*) page 237.

4. *Angvijja* page 72.

Mukuta (Crown)

Usually ladies of high rank wore mukuta on their head. Mukuta were of several designs. Mukuta was made by gold, precious gems, pearls were studded into it.

Bharata says that Mukuta was the ornament of head¹

According to Abhinavagupta Mukuta was worn on the upper part of the head. In Figure 34A the face of the lady is seen wearing mukuta upon her head.

FLORAL DECORATION OF HAIR.

In the art of beautification, women from time immemorial have adopted various means of decorations of hair. The floral decoration was one of the most popular way of beautification. Flowers were used for the decoration of hair as well as other parts of the body. Hairstyle in a way was flower style and flower style meant roughly hairstyle. Flowers in fact for it's fitting qualities to every parts of the body had the privilege to enjoy the first place in the history of Indian cosmetics, Ancient Indian women had a craze for flowers and delighted themselves in flower markets called ' ³puspawithi'

1. 'मुक्तः शिरसे मुद्राणं पूरुतः'

Bharata Natya Sastra 21.16.

2. 'पूर्णे ललाटावै'
Natyasastra page 111.

3. Śringārahāta (Padmaprābhṛītaka) page 25.

The famous writer of *Sahridayalila* Ruyyaka mentioned ratna, hema, arsuka, malya, mandana drabya, yojensmaya, and prakirane,¹ that is seven fold means of ornamentation². It includes floral garland also in two conspicuous forms of aesthetic appeal grathita and agrathita that is weaved and unweaved

Poets have culled different flowers and used them in the decoration and description of their heroines. The foremost of the poets in the art of floral decoration is Kalidasa. There are detailed descriptions in his works revealing the infinitude of floral beauty in women's hair. It appears that Kalidasa's love of flower ornaments was so extracting that he did not feel contempt without mentioning flowers as aids to hair decoration.

In absence of flowers he took delight in his imagination to attribute floral metaphors to natural phenomena. For example, the moon beam distilled through the pores of the retted leaves resembled dropping flowers from a tree and this imaginary flowers of moon beam were to be used by the hero in decorating the hair of the heroine³

1. रत्नहिर्मारुपाल्यं पण्डिनं द्रव्ययौजने ।

प्रशीर्ण वैत्यर्णकारात् भयाषताः ॥ १॥
Sahridayalila -1.

2. 'गुचिताग्नित्वशादिद्विषः सन्तुष्टयामाल्यमाल्यः' ॥
Sahridayalila -10.

3. *Kumārasambhava* -8.72.

Magha, like Kālidāsa takes delight in natural objects. He imagined blooming flowers as new moon beams ¹ decorating the hair of darkness

Apart from this the imaginary picture of dew drop like sweets on the hair of magh's heroine was admirable when compared with flowers on their hair ²

In Kālidāsa's Śākuntala the heroine was 'Priyamandana'³ the lover of ornaments which were no other than flowers.

Women took fancy in flowers and always kept them adhering to their kesa. They were so much enamoured with flowers that even when they were abed they did not allow them to be separated from their hair. Although Pārvatī feels the flowers lying scattered on their bed painful ⁴ still she allows flowers to remain in her hair

Ancient ladies not only decorated their hair with flowers but also used flowers for fragrance. So they had to use good smelling flowers in their hair.

1. Sisupalavada 9.28.

2. Ibid. 10.78.

3. Abhijñāśākuntala 4.9.

4. Kūmarasambhava 5.12.

In *Mrīchhakālikā*¹ woman's specially fragranted hair was caught hold when she was running for her life and thus the floral fragrance disclosed her secret identity. It is mentioned in *Uttararamasīritē* that the proper and natural place of fragrant flowers are the head of women²

Sometimes, the intensity was so extreme that it attracted
even black bees ³ women also used chapters to intensify
the floral smell of hair ⁴

The fragrance of sampaka flowers finds it's meaningful
utilisation in the women's hair only ⁵

Kalhana in his *Rājetarṇī* has presented a splendid description of fragrant floral garlands in an exquisitely beautiful way.

The floral fragrance of queen's hair impregnated with garlands with which she had her sports feasted the nose of the audience as the fascinating smell was carried with fragrance bearing evening cool ~~xxxu~~⁶ breezes gently satisfying their sense of smell

1. Mahabharatikkvix39. Urcshakatika 1.39.

2. 'नैवर्गिको सुरभिणः इत्युपस्यसिद्धा पूर्विके स्थिति
Uttararamacarita 1.14.

3. Küttaanimata 293.

4. R̥tusamhāra 2.22.

5. Ibid. 6.3.

6. Rājatarangī 5.357.

In old days, the system and method of various types of floral decoration were current. First of all, women dried and perfumed their hair with the powdered sandalwood, myrah and black agaru and thereafter scented it with newly blossomed flowers.
¹

After washing² drying and making the hair free from oily substance women applied floral decorations

In Naisadha kāvya, the flowers inserted in the hair of Damayanti were compared with arrows of cupid ³. The flowers used in the hair of beloved exercised an erotic influence on the lover's mind.

The beautiful hair lock adorned with beautiful ⁴ Kurebaka flowers of women excited erotic feelings in men. Flowers were the means of excitement, consequently, during the time of dalliance it's use was very purposive.

Before ⁵ and after ⁶ the congress the examples of flowers dropping from the hair are frequently found in literature.

Flowers were the veritable medium for the expression ⁷ of sexual desires in women

1. Kumārasambhava - Ixx 7/14. Raghuvanśa 6.50.

2. Dhūrtavitasamvēda (Śringārahata) page 109.

3. Naisadha 3.128.

4. Ritusamhara 6.33.

5. Janakiharana 8.98, Gitagovinda 12.6.

6. Amerukasatka 65.

7. Sisupala 10.78.

Flowers were the symbol of expressing amorous desires. The amorous inclination of heroes were also suggested by the art of decorating their beloved's hair with flowers.

¹ The king vikramāñkadeva bound the hair of a certain heroine with stirring eyes by necklace of campaka flowers and thus exhibited his feelings of love for her.

² Similarly, Śiva tied the untied hair of parvati with garland only to express his intensity of love.

³ The hero prepared many forms of floral ornaments for his heroines hair to display his amorous feelings.

⁴ The heroines hair was decorated with a single flower or with the bunch of flowers sometimes with single variety or with a combination of varieties of flowers by different poets at different occasions.

The application of single flower in hair has been found in sanskrit literature. Kalidāsa for the hair knot of Urbasi gleaned a single red kadamba flower ^{5x 4} and in Raghuvanśa asoka as an alaka abharana is mentioned ^{6x 5}

1. Vikramāñkadevacarita 10.56.
2. Kumārasambhava 9.21.
3. Ritusāhāra 2.25.
4. Vikramorvāsiyam 4.61.
5. Raghuvanśa 8.62.

Sometimes, asoka was knotted at the end of the hair ¹

The beautiful flower bandhuka was adorned in the kesa
of the beloved by her lover ²

Sometimes, a single strongly scented lotus flower
knotted in dhammilla has a tremendous attraction which
a black bee is unable to renounce ³.

Other poets have also decorated beautifully the hair
of the heroines with a single flower ⁴

The usage of using bunch of flowers in hair decoration
was also prevalent in ancient days. Sītā was according
to the Ramayana fond of bearing clusters of flowers.
During the time of her abduction by Ravana the floral
showers from Sītā's head was abundant in all around ⁵

The presence of bunch of flowers in the hair of
Parvati made her bed covered with profuse floral showers from
her hair. ⁶

In Gita Govinda the word 'Kusumadara' is used to
indicate a large number of flowers in particular ⁷

8. Sringaratilaka 1.70.

2. छनाशीकः शतान्तः
2. Sringaratilaka 1.70.

Padmaprabhritaka (Caturabhanī)
page 36.

3. 'पद्मप्रभृतिलकानुदारि' - Sringarabhusana page 5.
पद्मप्रभृति
Kuttanimata 293.

4. Padmaprabhritaka (Caturabhanī) page 36.

5. Ramayana, Aranyakanda. 52.28.

6. Kumarasambhava 5.12.

7. 'गलितस्त्रुपदर विलुपितक्षा'
Gita Govinda 7.1.

Sometimes, asoka was knotted at the end of the hair ¹

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The usage of using bunch of flowers in hair decoration
was also prevalent in ancient days. Sītā was according
to the Rāmāyaṇa fond of bearing clusters of flowers.
During the time of her abduction by Rāvana the floral ⁵
showers from Sītā's head was abundant in all around

The presence of bunch of flowers in the hair of
Pārvatī made her bed covered with profuse floral showers from ⁶
her hair.

In Gītā Govinda the word 'Kusumadara' is used to ⁷
indicate a large number of flowers in particular

4. Sringaratalaka 1.70.

2. लुनाशीकः शिरान्तः
2. Sringaratalaka 1.70.

Padmaprabhrītaka (Caturabhāṇī)
page 36.

3. दधिप्रदलहल्लकानुलारि - Sringarabhusana page 5.
पृष्ठा
Kuttanimata 293.

4. Padmaprabhrītaka (Caturabhāṇī) page 36.

5. Rāmāyaṇa , Aranyakānda. 52.28.

6. Kumārasambhava 5.12.

7. 'प्रित्तिपद्मविलितक्षा'
Gītā Govinda 7.1.

' Prabhūtakusumakula Kesaśām ' a profuse gathering of flowers to decorate hair is also mentioned in caurapāñcasīka¹

The decoration of head with several flowers is referred in somany places in Sanskrit literature² Sometimes, the hairstyle of the nātyika is depicted by the poet as ' kusumojjvala kesaśām' that is hairstyle beautified with a bunch of flowers³

In many places the application of flowers of a single variety in hair is also observed in kāvyaś . The flower karnikāra was generally fixed in the midst of alakāś. Kālidāsa often decorates his heroine with this flower. Pārvatī had adorned her head with Karnikāra while she was paying obessiance to Śiva.⁴

Pārijāta was also used in the decoration of women's hair. Generally lovers used to decorate his beloved's hair with Pārijāta. Lord śiva also used pārijāta flowers in the beautification of Pārvatī's hair⁵

The beautiful buds of red lotus were also the source of adornment of hair⁶

Sometimes, ' Kurabaka' flowers were used in the decoration of hair by women. Kālidāsa describes Kurabaka applic

1. Caurapāñcasīka 16.

2. Padmaprabhritaka (Śringārātā) page 25.

Mūrtavitasamvāda Ibid. page 119.

3. Śringārāsunderabhāna page 45.

4. Kumārasambhava 3.62.

5. Ibid. 8.27.

6. ' रक्तैरपलप्रकरकुक्तमुत्पुजन्ती'

Mṛcchakatika 1.20.

in Kesa as the source of kindling sex in ladies¹ Women
in ancient time were also fond of navakurabaka²

The reference of mandara flowers has been found here³
and there in Sanskrit literature

Women's hair scented with Campaka also sets an
example of using flowers of a single variety⁴

Women used to decorate their black and curly hair
with malati flowers⁵

Kalidasa depicts the beautiful hair of Urbasi⁶
adorned with juhi flowers as 'Yuthikasabalakesi'
Magha styled the nayikas' ⁷ hair with the buds
of the tree Karuna

Mallika flowers were very popular to be used in
hair decoration by the ladies of ancient time. The use
of mallika in tied kesa has been mentioned in
Naisadha⁸ Nava-mallika flowers which bloom in the
evening were used for decoration after the hair being
perfumed with the application of myrrh⁹

1. Ritusamhara 6.33.

2. Ibid.

3. Ramayana 7.26.15. Raghuvansa 6.23. Megha (Uttara)11.

4. Ritusamhara 6.3.

5. Ibid. 3.19. Vikramadevacarita 10.56. 2

6. Vikramorvasiya 4.46.

7. विश्वामित्रप्रियं सिसुपाला.

8. Naisadha 7.87.

9. Raghuvansa 16.50.

In Kiratarjuniyam, there is the reference of beloved's loose hair metaphorically described as a chaplet of lotus flowers.¹

The beautiful flower 'priangumanjari' was also the source of hair decoration in ancient period. The beautiful ladies beautifying their hair knots with ' Priangumanjari'² felt pride of themselves. ³ Mallisara flowers were also helpful in hair decoration

Not only women used single variety but they also applied different specimen of flowers to enhance the beauty of their hair. The current use of Basanti, Kunda, and Kurabaka for the kesa of ladies is mentioned in Sringarahata⁴.

Likewise, we find the description of hair knots added by different flowers in Ubhaisarika⁵. After taking their bath ladies decorated their dry hair with multiple varieties of flowers. ⁶ Kalidasa in his poems referred to the

1. 'मृतोत्पत्तापोठव्य फ्रायतः फ्रिकहण्ठं फ्रिपिलः क्लापः'

Kiratarjuniya 16.15.

2. Sringarahata page 113.

3. Jivandndan 1.12.

4. Sringarahata page 52.

5. उत्तरार्थ उभाईसारिका (Sringarahata) page 113.

6. Dhurtavita-Samvada (Ibid) page 109

multiple varieties of flowers as a natural aid to increase the beauty of women's hair. The newly married brides of Alakāpu-
ri tightened their locks with decorative newly opened Kunda flowers, in their hair knots, with Kurbaka, in their hair partition with Kadamba flowers¹ Ladies put on their head the garland weaved with navakesara, kadamba flowers² for the decoration of their hair .

Kālidāsa's kāvyās are replete with descriptions of lovers decorating the hair of their own beloved's with their own hands with the garlands of fresh buds of juhi, navamalati³ and bakula flowers .

Somebody dried the glossy hair of a certain nāgakā with the smokes of burnt myrrh and sandalwood and adorned their hair with flowers and also prepared the garland of Mahua⁴ flowers weaved with grassy thread to encircle their buns with.

FLORAL ORNAMENTS OF HEAD.

In Sanskrit literature floral ornaments of various types are mentioned here and there, some of the most important flowers ornaments are described in this chapter.

1. Megha (Uttara) 2.

2. Ritusamhara 2.21.

3. Ibid 2.25.

4. पर्सिर्वादिपत्तानिदुहारवन्य दूर्यिता पाण्डुमृदुदाम्ना

Kumārsambhava 7.14.

Garlands made of flowers-

The use of floral garlands was very common among women for the ornamentation of their hair. Women in ancient India were very fond of floral garlands for decorating their hair.

One who adorned her person with garlands was
¹ called ' *metabherini* ' (vi.3.65)

According to *Vatsayana* weaving the garland is an art itself
² ' *Malyagrathane-vikalpah*'

Bharata has presented five varieties of floral garlands as *Vestimam*, *vitata*, *Sanghāta*, *grathimam*, and
³ *pralambita*.

According to Abhinavagupta the word *vestima* may have two meanings. First, that garland was called *vestima* which was made with the help of straw. Second, the *vestima* was made of the strings of many garlands. Similarly the *vitata* type of garland was made of many garlands closely combined ⁴ *gma* together or it was made with clothe-string (?) *Sanghātya* type of garland was either round or made with threads passing on through holes made with middle or made of clustures of different kinds of flowers. *Grathima* was that garland which had nuts. *pralambita* was a long garland reaching up to the knee. (?) 4

1. India as known to Pāṇini Page 131.

2. Kāmasutra 3.15.

3. देहितर्वं वितर्वं तेव संधात्वं ग्रन्थिमं तथा ।
 प्राणीस्यत तथा तेव मात्रं धूविष्यम् दूसुलपु ॥
Nātyāśāstra 21.11.

4. Abhinavagupta comments —
 'विट्ठमेन तृणाकृष्णमा निर्मितं वृद्धगामा—
 वेष्टनकृते चा ।'
Nātyāśāstra 21.11.

The garlands were made with threading flowers. During amorous sports the struggles and play that ensued normally separated the flowers from the thread and left only the naked thread on the head behind.

The reference to such incident is mentioned in
¹
Janakiharana.

Not only thread but dūrba grass was a better substitute for it. The heroines of kālidāsa, on different occasions, use this dūrba grass thread for the preparation of garlands or wreath of yellow mahua² flowers for placing in their hair as an object of hair decoration.

Floral garlands were used as a binding tape for hair decoration. Siva readjusted the loose hair of pārvatī with the help of a garland of pārijāta flowers.
³

Similarly, the king vikramāṅkadeva tied the untied hair of a beautiful woman out of love with the garland
⁴
of campaka and mallika flowers.

As we proceed we observe, sometimes, heroines are having their garlands formed with the combination of different flowers for their hairdress such as navakesara,
⁵
ketaki, kadamba, and such others.

1. Janakiharana 8.99.

2. उदारक-संतुर्विवल लान्तुर्ज-पूर्ववासी
संतुर्विवल-पूर्ववासी - Kumārasambhava 7.14.

3. Kumārasambhava 9.21.

4. Vikramāṅkadevacarita 10.56.

5. Ritusamhāra 2.21.

By the alchemy of imagination kalidasa has indulged in a beautiful naturalistic metaphor to describe the preparation of floral garlands by lovers for their beloveds. Kalidasa has humanised rainy season and nature as a fond hero and loving heroine. The hero rainy season gathers buds of juhi with blooming flowers of malati and bakhato compose the hair of nature.

The looseness of hair and falling down of garland from the hair of a woman in hurry is described in kumārasambhava.

In the Ramayana also, wives of king Ravana of Lanka were accustomed to hair dressing with the garlands. Sometimes the flowers of their floral garlands became moist due to their heavy sweat.

A woman on her flight in darkness failed to escape her adversary as her sweet smelling floral garland permitted the chasers to grip her hair.

Binding of 'murdhnilala' before ¹ before one's lover is considered the sure and positive sign to suggest ⁵ heroine's amorous desires.

1. Ritusamhara 2.25.

2. Kumārasambhava 7.57.

3. स्त्रीदक्षिणाटीं शुभाः शुभात्प्रसूभिः
Ramayana V 18.17.

4. Mricchakatika 1.39.

5. वैष्णवत्तिरासापिलाद्धाविभृत्सुवृष्ट्यात्पूर्वीत्याता
Sisupālavadha 7.40.

The application of flower garland as a frequent device for hairstyle is mentioned in sanskrit literature with reference to dhammilla.¹

The reference to an audience whose nasal sense enjoy the pleasure of sweet scented evening breeze coming after sportive kissing of the fragrant flowers imprisoned in dhammilla of the royal queens as mentioned in *Rājetarāngini*.²

In the drama *Jīvanandana* the floral garland fallen on the ground from dhammilla has been described.³

Sometimes the description of the showering of flowers from the garland tied in dhammilla is found in Sanskrit literature.⁴

The braids of hair wreathed with partially opened mallika buds is depicted as ' *daradalitemallikemukulamalikarcitecikurenikarabhiram*'⁵.

1. *Rasasadanabhāṇa* 83. *Vikramāñkadevacarita* 10.56.

2. कृतादिरोधयम्पिलपालादौलकेछिभिः ।

क्रदौषप्रनेत्रनके शिशिरेप्राणातरपणम् ॥
Rājetarāngini 6. 357.

3. 'धम्पिलम् वितपात्यम्' *Jīvanandana* 3.6.

4. 'कालतपुष्पयम्पिलपात्य'

5. *Sringaramāñjari* page 85.

1
Floral garland is also referred as ' mundamālāmandana.'

Sraja-

The reference to Sraja which is anothername or
2 variety of floral garland is as ancient as Vedas.

Sraja prepared by varities of flowers is found in
Sanskrit literature as mallike flowers were applied in
3 Sraja to adorn dharmilla. The description of women
whose hairs never remainedwithout the sraja of Kunda
flowers intertwined with maruvaka occurs in Śringārañjari⁴

The application of ' mugdha-sraja' that is a kind
of garland prepared with fully blossomed flowers was used
5 in the bums of the ladies in ancient time

The slackness of hairdressing and falling of flowers
from the loose sraja is described beautifully by the poets
6 of Sanskrit literature

Sraja made of beautiful vicakila flowers intermixed
with the opened pātala flowers used in Kesaśā⁷ of women
is referred in Śringārañjari.

1. Harsacarita ekāśānkrtikādhyāna page 56.

2. Atharvaveda 1.14.1.

3. Jīvanandana 3.20.

4. अन्तरान्तराप्रित्यक्षवक्तव्यमिः कुन्दकुमपत्रग्निकरविरहितकेशपाशत्रियामानानां ।

Śringārañjari page 68.

5. Gītagovinda 12.9.

6. Ibid 12.6.

7. दलितपाटलप्रसवसंवहिताभिर्विविक्तिस्त्रीभरतकृष्णिते^८ Caupanacasi ka 17.
सपाक्षात् ।

Sekhara.

It was a kind of head ornament(see figure 52.)
Sekhara applied in dhammilla occurs in kuttanimata . Here the poet describes how a lady becomes successful in holding the floral sekhara which is going to drop from her loosed dhammilla

Asokottamsikā-

Uttansikā means crest or ornament for head.
Vāsudeva Saran mentions asoka flowers contributing to the formation of head ornament ² It was a ring shaped ornament. Gajara is the modern name of Uttansikā. The Kambojikā of figure 53 is wearing Uttansikā upon her head.

Avatānsa-

It was a chaplet weaved with flowers and leaves for the decoration of the hairstyle of women in ancient period. In figure 17 . The bust of nati is wearing avatānsa upon her head.

Avatānsa encircled with new leaves is referred to as 'kusumāvataṇsakam' ³ In Rtu-samhāra the braids of women perfumed with Puspavatānsa is mentioned ⁴

1. नुवल्लाष्मिलद्वाक्षान्तुत्तेत्रदयौ शताधूमः

Kuttanimata 901.

2. Bhārtiyakalā page 271.

3. संलीलमासुक्तलतान्त्मुदार्ण सपालवन्त्याः- Kiratārjuniya 8.16.
कुमावतासुक्तु

4. नुवावलंसुरभीकृत नेत्रपात्राः- Rtu-samhāra 2.22.

Āpida. It was also a floral wreath ¹ popular in ancient time. Ladies were verymuch fond of wearing apida prepared by different flowers as found in sanskrit literature.

Kurantakāpida- Āpidaweaved with the beautiful flowers ² Kurantaka is referred to in Padatāditaka.

Sītakusumāpida -

Women used to put Āpida prepared by white flowers on their head as mentioned ³. Malatīmādhava See figure 18, the Kabāri of the beautiful face is decorated with Sītakusumāpida.

Utpalāpida.

Āpida of lotus flowers was prefered by women in ancient period. The reference of Utpalāpida occurs in ⁴. Sanskrit literature.

Puspāpida-

Flowers were the only source to weave an Āpida. Women adorned their hair with beautiful and attractive ⁵. Āpida.

1. Monier william page 98.

2. Padatāditaka (Caturabhāni) page 168.

3. Malatīmādhava (caukhambā publication) page 268.

4. Kirātarjuniya 16.15.

5. Padmaprabhrītaka (Caturabhāni) page 18.

Kinds of flower in variation with changing Seasons.

It is also a special feature of sanskrit literature that poets have observed minutely the various flowers that grow in correspondence with various seasons and are applied in the hairdress of heroines in respective seasons.

1 / Summer:- After the advent of summer season the importance of bathing becomes foremost for feminine cooling operation and after drying it with the smoke of scented myrrh and agaru they ¹decorate their hair with the evening flowers of navamallika

Rainy season :-

² The flowers that bloom in rainy season are mainly navakesara, ketaki, and kadamba and they provide the means of making a garland to be worn by women to decorate their hair.

³ The rainy season has been described by the poet as a hero who culls juhi buds for his beloveds head and a garland made of navamalati and bakula flowers to decorate her knot of hair.

1. Raghuvam̄a 650.

2. R̄tuseñhara 2.21.

3. Ibid 2.25.

Śaradā-Season :- (autumn)

Śaradā-Season presents malati flowers¹ which are used by ladies to add to the grace of thick black and curly hair.

Hemanta :-

The new buds of priangu flowers that grow in hemanta² are very favourite for women as a means of ornamentation of their hair .

Vernal (spring season)

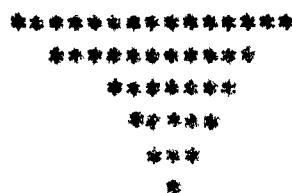
Women herald the approach of spring when Campaka flowers³ are used in their hair dress. They personify the season when their black curly hair with full bloomed ásoka flowers and blooming buds of nevamallika make⁴ their hair style reflect the spirit of the season.

1. Ritusamhāra 3.19.

2. Dhūrtavitasamvēda (Śringārahāta) page 113.

3. Ritusamhāra 6.3.

4. Ibid 6.6.



Chapter No. VII.

HAIRSTYLE IN SOME OTHER ANCIENT COUNTRIES.

Varieties of hair form which differ considerably among races, ranging from the straight lank hair of some eastern Asian people through the low wavy form found in Europe, to the tightly curled spiral hair of some Negroes and Bushmen. There are considerable differences in form between individuals, and between hairs of a single person, which together with the difficulty of measurement of form limit the usefulness of this character in racial classification and render difficult the analysis of the heredity of the future. Wooly hair has been found to appear as a result of mutation in some European families, where it seems to act as a simple mendelian dominant gene.

Human hair displays considerable variability as regards structurally, three major varieties are recognised.

Straight or leiotrichous hair -

This includes straight and slightly wavy forms, and is found in Eskimo, Mongols in general and Amerindians.

Wavy or Cymotrichous hair -

This includes hair with medium and deep waves or curly hair, being present among Veddas, Australians, Indo Afghans, Indonesians, Ainu, Ethiopians, and Europeans in general.

Frizzly or ulotrichous hair -

This comprises tight curly and 'peppercorn' hair, and is typical of African Negrito forms, Khoisan forms, Andamanese, papuans, and Melanesians in General.

Leiotrichous hair is noticeably heavier than ulotrichous hair.

There are many intermediate grades between the typical forms. Straight or slightly wavy hair originates from a vertical follicle, where as frizzly hair is associated with a curved one. Minor changes in form often occur during the life time of an individual, especially in Europeans. There is no clear correlation between hair form and environment. Mongolian hair is straight in the Arctic as in the tropics.

Haircolour is dark for most of the people of the world. Only in North European people is fair hair frequent, though it appears sporadically in other groups that is the Australian aborigines. Red hair appears to be produced by a single gene, though other hair colours are genetically complex.

The art of hairdressing in ancient world began about 4,000 years ago, when person in many lands were their hair in patterns of waves.

The antiquity of various toilet - articles such as combs, razors, depilatories, dye vases, connected with hair

dressing indicates that this form of self-embellishment must have been practised in the remote past. Not only the Egyptians but the Assyrians and later the Greeks and Romans practised individual methods of dressing their hair, using not only hairdyes but wigs of hair. The curious hair-style of many native tribes are often produced in imitation of the parts of various animals, the horns of buffalo, the beak tail, wings of a bird on the head and tail of a turtle, and probably represent the totem of the particular clan. Among civilized people also the symbolical or ritualistic importance has often been attached to the hair as for example, in the practice of tonsure by the Roman Catholic and eastern churches. Shaving the head as a token of mourning was practised particularly by Greek and Jewish women and Egyptian women and Egyptian women sacrificed their hair to and appease the wrath of a deity in times of crises. History proper deals with facts, and facts can only be known from records of some kind or other. We can not know the history of any people who have left no record of their existence. Archaeologists have already written much about what has been discovered in Egypt and in India. And the world has already recognised the great civilizations that existed in India and in Ancient Egypt, and how great were their artists. It is now a days universally recognised that two of the

earliest civilisations of the world developed in the Nile and the Indus valleys. There are reasons to think that comparable civilizations developed at more or less the same time in the Ganges valley in India and some of the river valleys in China. There have also been attempts to link these different river valley civilizations with one another. Some have expressed the view that the origin of civilization took place in the Tigris-Euphrates valley and spread to the East and West. All this is highly conjectural and we have neither archaeological nor other type of data to fix definitely the relative ages of these different civilizations.

It is beginning to discover today that what was till recently called the Indus valley civilization spread far beyond the reaches of the Indus. In fact, one may hazard the guess that there was continuity of civilization from some where in the western coast of the Deccan right up to the shores of the Mediterranean. From the earliest historic times, if not already in the prehistoric period, contacts had been established between Eastern India and Mediterranean countries.

On the execution of Egyptian and Indian sculpture, with their numerous figures and elaborate details, many years of labour must have been spent and many hands employed. The way they treated their forms and lines shows that Indian and Egyptian sculptures had the same technique and had a similar aesthetic conception.

It is not to be expected that either Indian or Egyptian style should be uniform. These sculptures are the work of trained and experienced hands and though they exhibit considerable variety in their compositions and technical treatments, their style throughout is maintained at a relatively high level.

It is significant too, that various points of resemblance are to be traced between the sculptures and rocky tombs of Egypt and the caves and temples of India, where as we can see, the artistic traditions and the religious philosophies of both countries and certain traditional types were established, founded partly on models created by recognised ideas and opinions.

The similarities are easily noticeable in many statues found at Mohinjo-Daro and Mesopotamia, specially in the plastic conception of the heads in hard, mask like planes and certain other technical details are also fairly close.

Details as such as the trefoil design on the costume, as well as the mode of hair dressing, may be matched in sumerian sculpture.

An archaeological evidence proves that sumerian women had parted line in the middle their heads and the

locks of hair spread down on both the sides¹. The study of Indo-Sumerian antiquities is still in its infancy, and it is too early to draw for reaching conclusions. But it is at least probable that the civilization of which we have now obtained this first glimpse was developed in the Indus valley itself and was as distinctive of that region as the civilization of the Pharaohs was distinctive of the Nile; and if the sumerians, as is generally supposed, represent an intrusive element in Mesopotamia, then the possibility is clearly suggested of India proving ultimately to be the cradle of their civilization, which in its turn lay at the root of Babylonian, Assyrian, and western Asiatic culture generally.²

Greek style of hairdressing

The Greeks of the oldest times regarded long hair in a man as well as in woman as an ornament, and only cut it as a sign of mourning. The greek women, to judge by existing monuments, followed an extra ordinary variety of fashions (see figure 54). The point seems generally to have been to cover the forehead as much as possible. One of the commonest modes of wearing the hair was to draw it back

1. *Visasabhyatson kā Itihāsa* page 48.

2. *Introduction to Indian Art* page 4.

over the head and ears and let it simply hangdown, or fasten it in a knot with a band and a needle. The bonds of cloth or leather, wound round the front of the head to fasten the front and back hair, were often made to support appinted metal plate called *stéphane*. There were several kinds of fastenings by which the hair was artistically arranged; for instance, the *sphendōne*, so called from its likeness to a sling, being broad in the middle and narrow at the end. The hair was often worn in nets (*Kekryphelos*) bags (*Sakkos*) and handkerchiefs wrapped round it in the shape of a cap. Greek of ladies were early acquainted with the use of artificial appliances, such as fragrant oils, ¹ curling irons, and the like.

They wore small cap, and were very fond of decorating their heads with flowers and jewels.

Greek women sometimes left their hair long; held in place by a bandeau with the ends caught up at the back with a ribbon, and sometimes cut it short so that ² the head was covered by a crop of curly .

1. Dictionary of classical antiquities page 267.

2. Chamber's Encyclopaedia (volume 6) page 699.

Roman style of hairdressing.

The Roman matrons, in ancient times, tied up their hair with a fillet (vitta) in a towershaped top knot (Tutulus) but unmarried women wore their hair in as simple a style as possible. It was, in general, merely parted, or fastened up in a knot on the neck, or woven in tresses arranged round the front of the head. Brides wore their hair in a peculiar fashion, arranged in six braids and wrapped in a red handkerchief . To attract attention by an unsual coiffure was thought to be in bad taste. But towards the end of the republican age, the old fashioned simplicity in dressing . The hair dis~~o~~ appeared, as it did in other matters of dress. Foreign arts, especially those of Greece and Asia, found more and more acceptance. During the Imperial period, when the arrangement of the hair formed a most important part of a lady's toilet, no rule was observed but what individual caprice and varying fashion dictated, and the wildest and most tasteless fashions were introduced (see figure 55) False hair came into use, as well as ointment and curling irons. False hair was used sometimes, in making up the high coiffures at one time in fashion, and sometimes for perruques, and hence, a regular trade was set up in the hair of Roman ladies sometimes following a Greek fashion, Roman ladies tried by artificial means to give their own dark hair a fair or a ruddy complexion.

A corrosive soap, imported from Gaul, was specially used for this purpose. Besides, ribbons and fillets, needles, often richly ornamented, of ivory bone, bronze, silver and gold, were used to fasten the hair as shown in figure no.55

To protect the hair Roman ladies wore nets (reticulum), often of gold thread, kerchief (Mitra), and caps (calantica) made of various materials, sometimes of bladders. In wealthy houses, male and female slaves, trained by special masters, were kept for dressing the hair.¹

The Roman fashions of the first century A.D. may be studied in the marble portrait heads of the empresses. Among the toilet articles possessed by a Roman lady, who would probably have owned a special slave known as a 'psecades' to dress her hair, were curling tongs (Calami), small hairpins of precious wood or bone (aciculae) and longer ones of gold, silver, bronze or ivory (Comatoriae) and broad combs.

The reference for fair hair, which survived into Christian times and was very prevalent during the Renaissance, was dominant also among Roman women. Women shaved their heads exchanging their dark tresses for blond wigs derived from Gaul and Germany.

1. Dictionary of classical antiquities page 267 .

It has been proved that there was close relationship between greece, Rome and India in ancient days. Indian traders used to have seavoyages upto Rome through Greece. They usually brought beautiful damsels from there and sold them to Royal Kings and wealthy persons. Kālidāsa has referred to an 'yavani'¹ carrying the bow of Dusyanta. The reference to 'bandhaki'² in Pādatādītakāp is interpreted as a female servant but in fact, a bandhaki was a slavegirl brought from foreign countries. However, it is certain that as people began to know each other the effect of the one culture to other was not impossible.

On the basis of ancient greek Roman and Sanskrit literature as well as on the evidence of archaeology it is clear that there are some common characteristics in hair styles of these countries.

Figure 54,55 show some special characteristics of Greek hairstyles of women. In India as well as in Greece and Rome women liked to draw their hair back and to fasten it in the form of different types of knots (see figure 54b,f.55c)

1. Kālidāsa grāmāvalī page 124.

2. Śringārahāta (Padmaprabhātaka) page 22.

The archaeological Indian sculptures of Gandharava period dated between A.D. 50 and 300, are Hellenistic influence are . The hairstyles also could not remain untouched by its influence.

Figure 21 is a head of beautiful lady of fifth century having frizzled locks upon her head . This figure is influenced by greek style.

Figure 55. is representing the Roman hair style of women. V.S.Agrawla mentions honey comb hairstyle of women in his book, Indian art ¹ According to him densely curled locks on both the sides of simanta formed this honey comb hairstyle. In ancient time, the aristocratic ladies of Rome were fond of such hairstyle (see figure 55C.)

Hair styles in the middle ages of Europe.

The process of hairstyle was continued in the middle ages also. There was great influence of roman and Greek hairstyles on mediaveal Europe. Some minor changes were inevitable.

In England long hair was the most outstanding features of women's fashions until the first quarter of the twelfth century the hair was concealed under the veil; thereafter the

1. Indian Art page 319.

two plaits bound round with silk or ribbons hung to the knee or lower sometimes, false hair was used to add to their length. Young girls were their hair loose.

The long plaits of hair began to go out of fashion by the end of the twelfth century. The long plaits of hair were sometimes coiled round the head or on either side over the ears.

The hair was concealed again by the first quarter of the thirteenth century. The long plaits were some times seen during the first year or two, but the hair was generally arranged in large coils on the either side of the head. This ¹ fashion became very popular.

In the middle of the thirteenth century a wider form of hairdressing became fashionable, and a new coarse net or wire covering, called the *crepinette* was worn over the hair.

The fashion of coiling the hair over either ear was adopted by rich and poor. Young girls still had their hair loose with a silken band round the head.

By the end of the thirteenth century the linen band round the head, that was worn with the *barbette*, spread out side ways over the wider form of hairdressing. The top edge of this band was sometimes pleated on to a flat piece of stiffened linen covering the crown of the head.

In the middle of fourteenth century the plaits of hair were generally arranged longer, forming a square frame for the face. The wealthy women had these plaits confined in a crespinette or decorative 'tube' on either side of the ^{xt 1} face, suspended from a narrow band worn round the head

By the end of the fourteenth century the hair was dressed wide up on either side of the head, and sometimes, was arranged above the ears.

Small veils that were draped over the head of the more elderly women followed the current fashions. Light veils were also worn with some of the fashionable head dresses.

In the first quarter of the fifteenth century the hair was generally hidden under the various net coverings throughout this period some times, young girls still occasionally wore their hair loose.

By the middle of this century the hair was plucked so that it was entirely concealed beneath the head dress.

The roll shaped head dress was now developed to the fullest extent, and it was generally known as the heart shaped headdress. This decorative roll, low over the forehead, curled up on either side of the head in quite a

variety of ways, being at first more rounded, then pointed in the front, and finally curved steeply up in a sharp ¹it shape. The side pieces over the ears were generally made of richly decorated wire or net like coverings. Sometimes, ¹they were of the same embroidered materials as the roll.

The new 'butterfly' head-dress was the latest fashion for women.

The hair was still plucked back from the forehead, and concealed under the head dress. The hair was taken straight back from the face into the round shaped, head dress. The round shape of 'butterfly' head dress was decorated in a variety of ways, they were all of a very similar length, and were tilted right back off the head at about the same angle.

By the end of the fifteenth century hoods struck a new note in women's head wear, the 'butterfly' headresses were seen no more.

The hair was seen again in front of the hood, and it was parted in the centre.

In the quarter part of sixteenth century the hair was bound round with silks or ribbons into two long tails, and wound round the head, crossing in the front.

Sometimes the hair was unbound and brushed smoothly down from the centre parting. t

In the middle and by the end of this century the hair was shown much, and except for a small cap on the back of the head, was often uncovered out of doors. Later the hair was dressed off the forehead over a high ped. Hairdye and false hair were quite common among the upper classes. Pearls were used a great deal to decorate the hair on formal occasions. Sometimes the hair waved back from the centre parting, was seen in front of the hood.

In the first part of seventeenth century the hair still dressed over a roll in the front, was fairly flat across the top at first, then sometimes perffed high in the centre, with the advent of the new and more graceful fashions the hair was taken back from the forehead and coiled in a small bun up on the back of the head; the side pieces were loosely curled,. Ribbons, jewels, and even ostrich feathers decorated the hair on special occasions.

Small caps were worn with the earlier forms of hairdressing. Long veils were seen on widows. Sometimes, the wide, plumed cavalier hat, made of velvet, was used for riding only. Women usually left the hair uncovered, though out of doors some light veils were sometimes drappd over the head, and face, also the lace and linen caps were not uncommon.

In the middle of this century the hair was still coiled up on the back of the head, the side curls were often quite long down to the shoulders. Fringes began to go out of fashion. Narrow coloured ribbons were worn in the hair a great deal women of all classes wore the high crowned puritan hat.

The side curls continued in favour and often longer ringlets were brought forward over the shoulder. The hair at back was coiled up as before, and narrow hair ribbons were still used. Very wide hairstyles were fashionable. False hair was used to give this extra width.

By the end of seventeenth century the hair was longer, with ringlets hanging down the back and over the shoulders. The side-pieces were shorter and arranged in tight curls high on the head above the ears. Ribbons and sometimes a little lace were quite often used to decorate the hair on top of the head. This developed into the very tall headdress. The hair was sometimes powdered.

In the first part of 18th Century the hair was closely curled on top of the head with long ingrets hanging from the back. This fashion remained in vogue for court wear.

The hair was generally done up on top of the head, powdered hair was very popular at that time.

The hair was arranged over a high frame or pad of jew with false curls and ringlets added, powder was lavishly used, ribbons, flowers, feathers, jewellery, even model slips decorated this erection.

By the end of this century hair was arranged in curly at the front with short ringlets or a large coil hanging at the back and it was usually tied round with ribbons after the ancient Greek fashion.

The hair was sometimes parted in the middle with short ringlets on either side and at the back, or it was curled up on top of the head.

In Italy women dressed their hair in a fanciful but becoming manner. They wore nets and ribbands on their heads.

In Bohemia the long hair of women suffered to float in tresses or when the cap was laid aside the hair was tied over the head with knots of ribbands.

The Georgian women had on their heads a cap or fillet, under which, in front, their black hair falls upon the forehead, and behind, it was braided into ^{the} masses.

In Noway maiden bride appeared with her hair plaited 2

1. Cosmorama page 72.

2. *Cosmorama* page 107.

In lapland the cap of the women was of silk, embroidered and covered with lace, beneath which the hair was entirely concealed.

In sweden ladies wore a silver crown richly gilt; and kept on by a doublechain, which hanged down on either side of there head.

The cossack women wore Indian kerchief upon their head. Married women wore their hair tucked under a cap.

The women of Netherland concealed their hair under caps.

In switzerland unmarried females set a value on the length of their hair, which they separated into two divisions, and allowed to hang at full length, braided with ribbands .After marriage those tresses were twisted round the head in spiral lines and fixed at the crown with silver pins .

In Finland women used to wear white hoods or kerchiefs upon their heads.

It may be remarked too that the further we go back in history, the nearer we come to a common cultural type, the further we advance, the greater the differentiation. As regards India, it has been said that " East is East and West is west and never the twain shall meet " This is a counsel of despair that can only have been born of the most profound disillusion and the deepest conviction of impotence. I say on the contrary that human nature is an

unchanging and ever lasting principle; and that whoever possesses such a nature and not merely the outward form and habits of the human animal - is endowed with the power of understanding all that belongs to that nature, without respect to time or place.

In India the Gupta period, from the fourth to the sixth centuries A.D., may be said to represent the Zenith of Indian art. By this time, the artist is in full and facile command of all his resources. ¹ The paintings of Ajanta along with their hairstyles, approximately comparable to those of the very early Renaissance in Europe, depict with irresistible enchantment a civilization in which the conflict of spirit and matter has been resolved in an accord such as has hardly been realised anywhere else.

Hairdressing in East.

The women of Siam were fond of curls of hair.

In Japan females preserved all their hair and wrapped it round their heads with ornamental flowers and ² ribbands

The headdress of China consisted in an arrangement of curls, which were interspersed with small tufts of

1. Introduction to Indian Art page 81.

2. Cosmorama page 229.

flowers or gold and silver ornaments. Young ladies also wore a kind of bonnet, covered with stuff, or silk, and adorned with pearls, diamonds, and other costly decorations

The figure no.56 is a water Nymph of China showing the influence of Indian hairstyle. Central Asia was the fusion ground of various influences from the great civilizations around. Indian influence was specially strong at the site where this female figure is painted.

Central Asia was also the gate through which Indian culture, mainly in the form of Buddhism passed into China. Ceylon was also not remained untouched by Indian influence of the hairstyle. As it is evident with the figure no.57. This figure, holding a blossoming flower in one hand and two lotuses and a water lily in the other, is said to be a court lady of a Ceylonese king. The style and purity of line show Gupta influence

The interchange of decorative forms of hairstyles between India and her neighbours has been as active as the same process in other parts of the world, and whatever forms of hairstyle and hair decoration India has adopted, evolved or developed she has endowed with something of her own essence before passing it on.

1. Cosmorama page 229.

2. The Art of India - plate no.50.

Early historical notices refer to India's political and commercial intercourse with the outer world . Resulting from these connections, we find, on the one hand, the introduction of foreign elements into the hairstyle of Indian women and on the other the extension of Indian style abroad.

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Figure-1. 'Slathakesapāsa' - Mathura Museum.



Figure-2, 'Young rāja surrounded by women xth cave of Ajanta



Figure-3, Ornamented terracotta,
Mathura Museum.

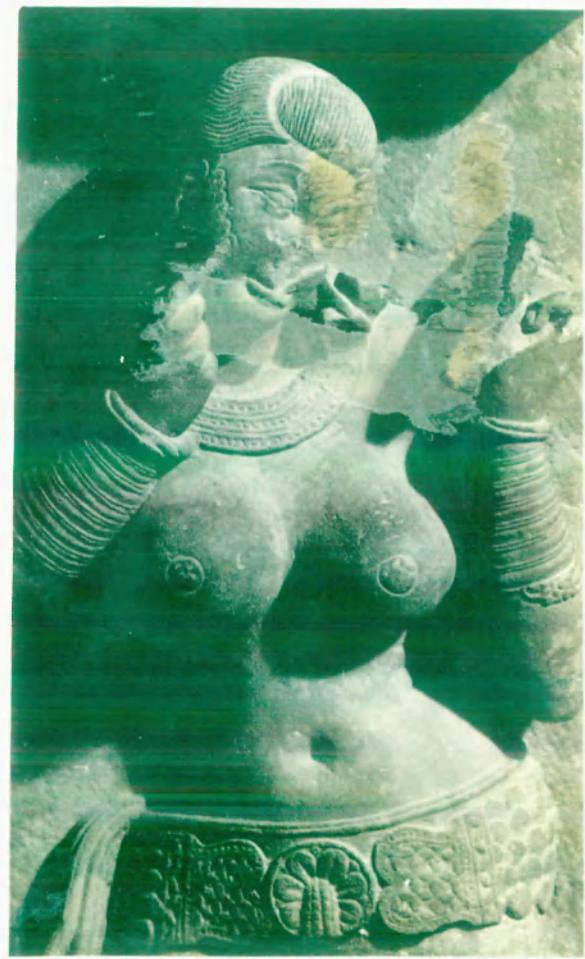


Figure-4, Hairstyle of kusana period, Mathura Museum.



Figure-6, 'Knot with veni'- Skanda Mata (6th century A.D.
Ketyarka)



Figure-7, 'Stupa Kesapasa, Mathura Museum



Figure-8, 'Stupa Kesapasa' Calcutta Museum.



Figure-9, 'Sataghni Kesapāsa'. Bust of goddess,
Kandriya Mahadeva Temple Khajurāho.

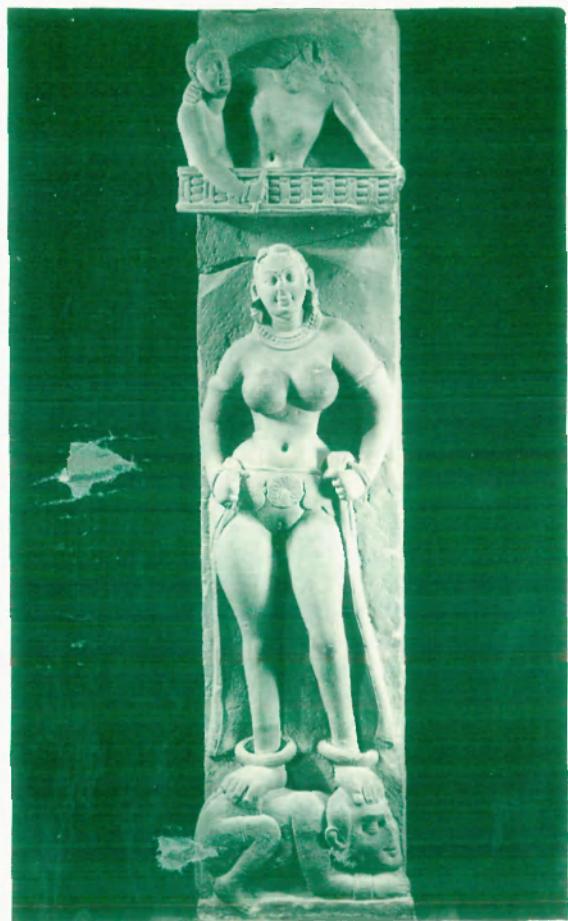


Figure-10, 'Bun hair', Mathura Museum.



Figure-11, "Vellita Kesapāsa", Dance reliefs from Amman walls, Devi temple (14th cent. A.D.)

Figure-12, 'Pāncacūda', from Sculptures at Bhuvaneshwar, Orissa (10th cent. A.D.)



Figure-13, 'Salakakuntala' Salaphanjika Indian Museum Calcutta.



Figure-15, 'Samunnadhasikhanda', Visvanath temple S. wall
Khajuraho.



Figure-15, 'Kumbhibandhaka' from Amman walls, Devi temple.



Figure-16, "Avartalalatikā" Mathura Museum.



Figure- 17, 'Kabari', bust of Nati, Mathura Museum.



Figure-18, 'Kabari', Kandariya temple, khajurahe.

Figure-19, 'Mayurakesapāsa', Pārvati Ahichchhatra terracotta
(12c.m. high 500 A.D.)



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Figure-20, 'Lila-mayura-barhakhangya-Mesapasa'

Figure-21, 'Cūrnakuntala Kesapasa' Female head 5th century A.D.

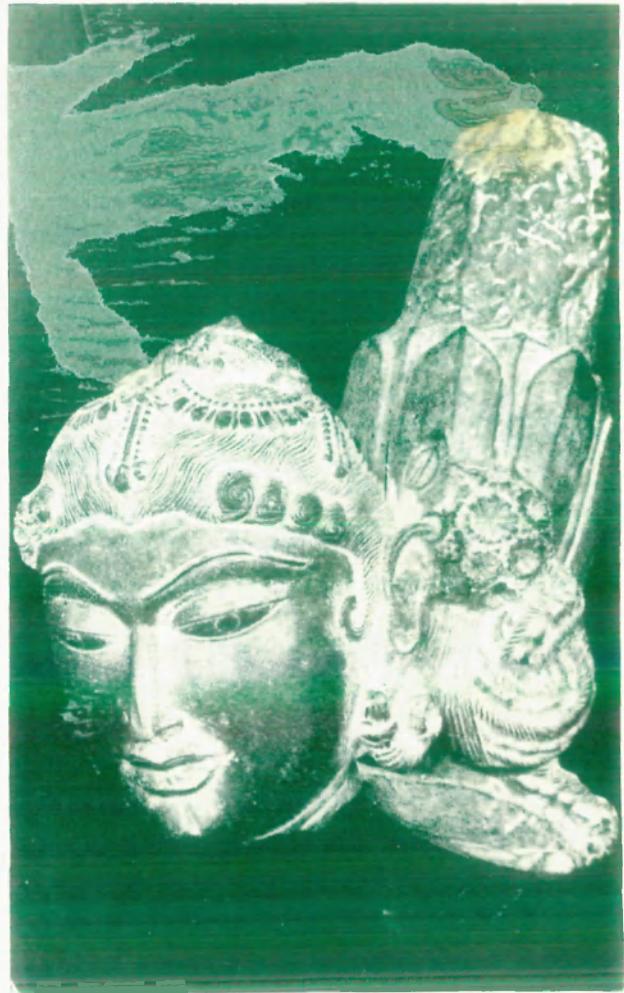


Figure-22, 'Isudhī Kesapasa' Gahadavala, 11th cent.A.D.
Rajgarh, Bikaner.



Figure-23, 'Valibhrtakesapasa, Indian Museum Calcutta.



Figure-24, Dhammilla, Anamorous couple Devi Jagadamba temple Khajuraho.



Figure-25, Dhammilla, Markand: Drummer 12th-13th cent. A.D.

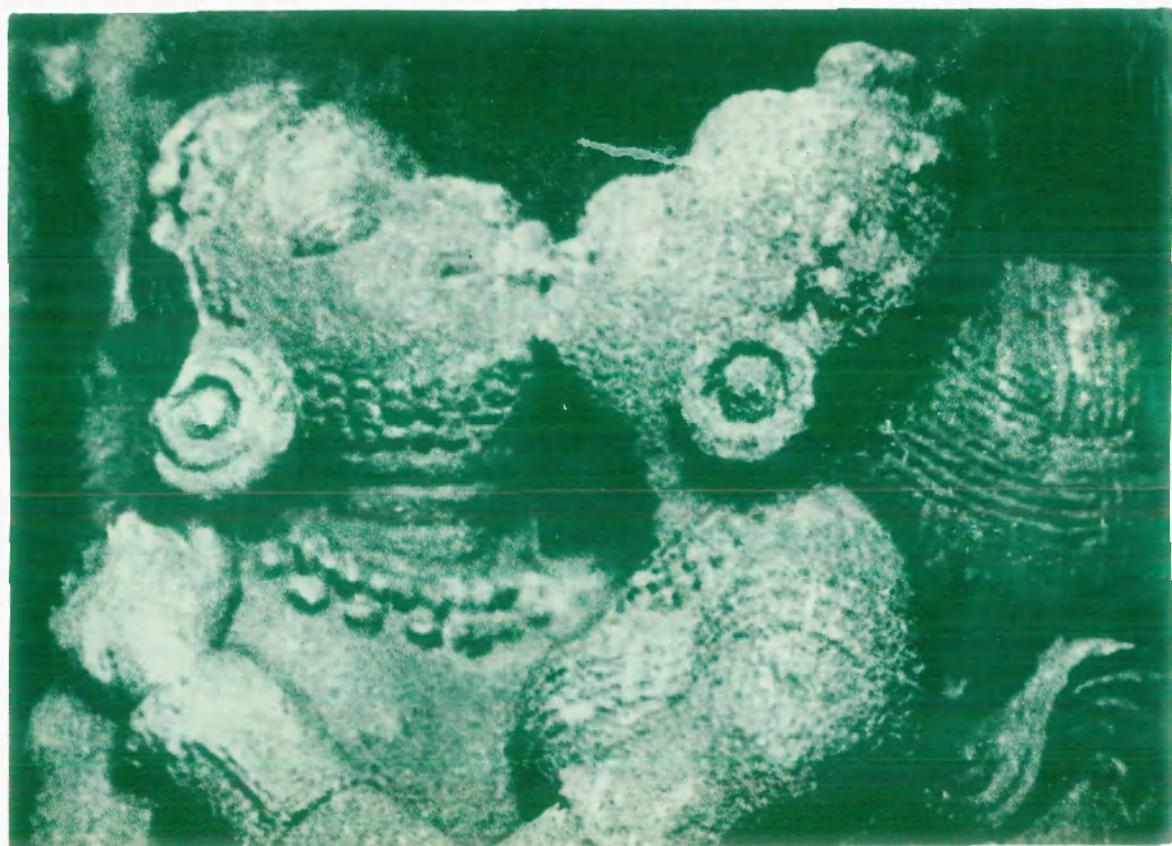


Figure-26, 'Dhammilla' Raja Rani temple (Bhubaneshwar) C. A. D. 1150



figure-27, 'Dhammilla' interior visvanāth temple Khajurāho.



Figure-28, 'Dhammilla' Surasundari Visvanath temple Khajurāho



Figure-29, Kutila Kesapasa, Gomatesvara, Western 10th cent A.D.



Figure 30, 'Kailasamekhala' from the carvings in the temples of Orissa.



Figure-31, Chatrakara Kesa, Bhramarakakesa, Honeycomb hair Style, Simantakesa.



Figure-32, 'Kekila-Kesapasa' Woman under the Raktāśeka tree
from a railing pillar, kuṣāṇa, 2nd cent A.D.



Figure-33, 'Sithilakesapāśa,' Indian Museum, Calcutta.



Figure-34, 'Urdhvakesapasa', after ivory panels from Begram.



Figure-35, Urdhvakesapasa, Surasundari South wall Kandariya temple, Khajuraho.



Figure-36, Cūḍapāśa Varda raja Perumal temple Kanchipuram
(16th century.)



Figure-37, 'Alaka pallava' Mathura Museum



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Figure-38, Man dressing hair Mathura Museum.



Figure-39, 'Single Veni' Yakshi, Maharauli



Figure-40, 'Dvi-Venis' Colossal Statue of a yaksa female, Maurya period Besnagar, near Bhopal



Figure-41, Dvi-Venis Yakṣi Bharhut 185-80 B.C. Indian Museum
Calcutta.

Figure-42, 'Satveni', from Sculptures at Bhuvaneshwar Orissa
(10th cent A.D.)

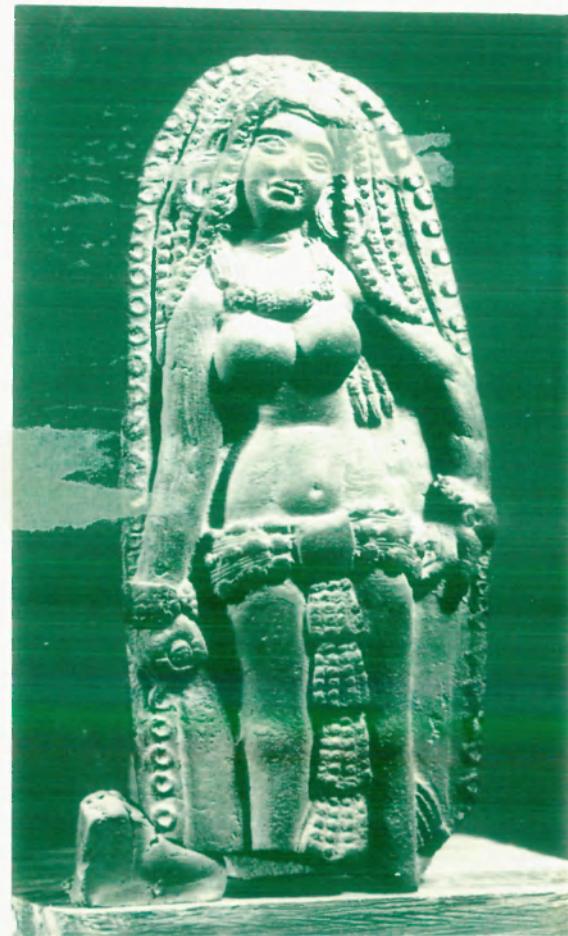


Figure-43, 'Bahuveni' Museum Mathura



Figure-44, Bahuveni Mathura Museum.



Figure-45 , Sairandhri



Figure-46, 'Woman dressing hair' Lakshmi Janardana temple Surul.

Figure-47 'Lady and swan' Museum Mathura.

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Figure-48,

Kutakesa Mathura Museum.



Figure-49, Tilaka Indian Museum Calcutta



Figure-50, 'Lata-tika,' 'Sikhavyāla,' from Frescos of Ajantā



3049
FEMALE HEAD WEARING EAR
GUPTA PERIOD. FROM GOVIND

Figure-51, 'Catulā Tilaka' Mathura Museum.



Figure-52. Beautiful ornamented female' Mathura Museum



Figure-53, Kambojika Mathura Museum



(1) COIFFURES OF GREEK LADIES.
(From terracottas, Stackelberg's *Gräber der Hellenen*, taf. lxxv, etc.)



Figure-56, 'Water nymph' Dandan Uiliq/Mural, detail 8th C.A.D.



Figure-57, 'Lady with lotus' Sigiriya, Mural detail 497-497 A.D.

APPENDIX.
HAIRDRESSING — SOME IMPORTANT WORDS

Abalāvenī	Meghadūta (Uttara) 36
Akesā	Vīramitrodaya page 121
Akesī	Pāṇini 4.1.57
Akulālaṅka	Kumārāmbheva 8.88.
Alekābharaṇa	Raghuvanśa 8.62
Alakāthirōma	Śringārañjanīkātthā page 13
Alekācūrṇa	Raghuvanśa 6.54.
Alekakuntalātī	Caurapāñcāśikā 4.
Alakusuma ^{OK}	Kuttanīmata 293
Alakomālikā	Śringāretīlaka 2.89
Alakānta	Śīśupālaśadha 4.9
Alekapallava	Vikramāñkadevacarita 1.59.
Alakapihitā	Āryesaptasāti 306
Alakasprya (Abhinavakharati)	Abhinavabharati vol III page 120.
Alakaśamyamana	Vikramāñkadevacarita 3.6
Alakavallari	Kēdāmbarī page 555
Alakayojanā	Nātyasāstra 21.72.
Āśukkheśapāśa	Caurapāñcāśikā 22
Arālakesī	Naisadha 13.39
Arcitacikura	Śringārañjanī page 85
Asamskr̥tālakīnī	Kēdāmbarī page 188
Asitakesā	Rāmāyaṇa 19.32.
Asitakesānta	Rāmāyaṇa 6.19.27.
Asita Kesiāvalī	Rasasadañabhaṇa 192.
Atikesā	Vīramitrodaya page 121.
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Verma Gayatri	Kālidāsa ekāsamskrityaadhyayana

Vidyālenkāra Attrideva	Prācīnābhāratake prasādhana
Vidya Prakēsh	Khajurāho
Vilhāna	Caurapāñcasikā
	Karnasundari
	Vikramāndadeva carita
Vimlagani	Harisaubhāgyakāvya
Viśvanātha	Saugandhikāharana
Viśvanāthadeva	Mṛgānikalekha Nātikā
Viśvanātha (Kaviraj)	Candrakalānātikā
Viśvanātha (Kavivara)	Saugandhikāharana
Vyāsa	Agnipurāna
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